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At the Theatres.

Three Wives to One Husband, the adaptation, by Colonel Milliken, of Trois Femmes pour un Mari, was brought out at the Union Square on Monday night before a large audience. To judge from the hearty laughter that was heard throughout the evening, there is reason for believing the piece will be a go. Were the last act as hilariously funny as the first and second, we could pronounce on this point with a greater degree of certainty.

The plot of the piece is clever, and it is worked out with a good deal of ingenuity. The plot concerns two young men, Ralph and Andrew, and their matrimonial adventures. Ralph doesn't want to marry; but he has a wealthy uncle, who will transfer to him a fortune on consummating a union; while Ralph has also a rich uncle, who, having been married three times himself, threatens to disinherit his nephew if he slips his head into the hymenial noose. Andrew has recently become betrothed. His uncle pays him a visit on the eve of his wedding. Ralph, to save his friend from exposure, pretends to be married, and then, for other reasons, he makes believe to be the husband of two other young women. After innumerable ludicrous escapades on the part of both young men, who are kept busy pulling the wool over the eyes of their respective uncles, and reconciling contradictory statements, the truth comes out and things are satisfactorily adjusted. In the second act there is a very laughable civil wedding, in which the real bridegroom, Andrew, is ingeniously confused with Ralph in order to keep up false appearances. In the last act Uncle Dobbs, who is trying to sell his barren country-seat, devours his views and cross with purchased fruit, but Andrew is hanging pears on plum trees and planting sour pickles in his garden. The dialogue is a trifle coarse at times, owing to a too close adherence to the French original. But aside from this there is an abundance of pure, unadulterated fun, and a vast number of mirth-making episodes.

It is not every company that can step directly from a melodrama like Dupree & Sen fame a farce-comedy like Three Wives with successful results, but the Union Square folks performed this feat more than creditably. J. H. Barnes and J. B. Mason were light and frisky as Ralph and Andrew, Mr. Mason especially distinguishing himself. Mr. Sothern made a well-rounded character of the cantankerous old Dobbs, and Joseph Whiting gave the element of contrast to the other uncle, Cobbs. Julien Mayne, in an original role, Bouquet—a Frenchman who understands but does not speak English—and Nelly Howard was charming as Marie, his daughter, who constantly consults a huge dictionary which she carries about for reference. Miss Harrison played a pretty soubrette capitally, and Sara Jewett infused a great deal of life into the part of a lively artist's model. In the third act a handsome exterior was displayed; the other scenes were neat but not new.

* * *

Charlotte Thompson played at the Star Theatre on Monday night to a full house. She selected the play of Jane Eyre for her appearance in a first-class metropolitan place of amusement. The story is somewhat trite, but the version used by Miss Thompson is better than the dramatization of Miss Braddon's novel generally seen. The star is an actress of tried capacity. She is thoroughly conversant with the requirements of a role of this quality, and her performance met with hearty approval. The Rochester of C. G. Craig came in for a fair share of the applause. It was a vigorous, manly, well-balanced portrayal. W. T. Doyle was good as Colonel Dent, and Mrs. Louisa Watson made an excellent Mrs. Fairfax. The rest of the cast were satisfactory. The play was capitally mounted and stage-managed. Miss Thompson's stay will be two weeks. Then Rizzari begins an engagement.

* * *

Mr. and Mrs. Florence are meeting with a hearty reception at the Fifth Avenue Theatre in The Mighty Dollar. That well-worn piece does not seem to pall in the least upon the public. Some fresh political gags have been injected, and Mrs. Florence wears a number of ravishing toilettes. These are the most noteworthy points of the performance. On Monday the inimitable Aimee will appear in Mam'zelle. She has been accorded a high place as a comedienne in other cities, and here, where she was always a favorite, there will be a widespread desire to see her in an English comedy.

* * *

Mr. Wallack is alternating two standard comedies—London Assurance and She Stoops to Conquer—this week. The latter was given for the first time this season on Monday night. Mr. Wallack's Harlowe and Miss Coghlan's Miss Hardcastle are impersonations which have frequently called forth our admiration. Mr. Howson, as Tony Lumpkin, and Dan Lennon, as Diggory, were amusing, while Messrs. Gilbert and Lethecourt left nothing to be desired as Hardcastle and Hastings. Mr. Carleton's new play, Victor Durand, is set down for next Wednesday night.

* * *

Caprice was played by Minnie Maddern and her company to a good-sized audience at the Grand Opera House on Monday night. Miss Maddern's acting as Mercy Baxter, the rustic bride, is full of delightful qualities. J. T. Herndon presents a faithful picture of an honest old farmer as Jethro, and Henry Miller is equal to the requirements of Jack Henderson, the young fellow who doesn't know a rough diamond when he gets it. J. W. Summers made the eccentric Philander Potts a mirth-provoking character. The other people were equal to the demands made upon them. The play was much enjoyed by the spectators, and the bright star received an abundance of recognition in both her comedy and serious efforts. Next week John T. Raymond will be seen in For Congress.

* * *

That best of local melodramas, Shadows of a Great City, was witnessed by a large gathering at the People's Theatre Monday evening. The sensational scenes were watched with great interest, and the hero and heroine were followed throughout the piece with sympathetic approval. Next week the Bijou company will be heard and seen—principally the latter—at the Bijou in Orpheus and Eurydice.

* * *

On Friday Henry Irving and Ellen Terry played the principal roles in Charles I. before a crowded auditorium. This is one of the most pleasing performances in the Lyceum repertoire. On Saturday night the month's engagement was terminated with The Bells. Mr. Irving made a speech at the close of the play, in which he expressed gratitude for the reception accorded him and his comrades—Miss Terry especially—and announced that the return season in March would signalize a long and last farewell to our public.

* * *

Love on Crutches is packing Daly's Theatre, which is not to be wondered at, considering that the comedy is the most delightful affair Mr. Daly has given to us in a long time. Seats are booked a long way ahead, and there is every indication of a prosperous and extended run.

* * *

The Silbon and Elliott company are still at Tony Pastor's. Their burlesque, Cupid, has been altered considerably. It now serves as an afterpiece, the specialties which were given during its progress now preceding it. Tony Pastor reappears in the olio, singing "Not Much" and "The Little Side Door" with the usual success. Next week the Dalys commence a short engagement in their laughable piece, Vacation.

* * *

The popularity of the Private Secretary has not abated a particle. The Madison Square is filled every night. On Monday Herbert Kelcey, loaned for the purpose by the Wallack management, resumed the part of Douglas.

* * *

A few changes have been made in Adonis. Henry Dixey has introduced some fresh comicalities. To-night he will sing for the first time a new topical song by Mr. Hewitt called "It's English, You Know." The receipts continue to be large.

* * *

Lynwood is drawing very well at Niblo's Garden. It will remain the attraction until Monday week, when Miss Davenport begins a fortnight's engagement in Fedora.

* * *

Mr. Rankin's stock season has been successful up to the present. Notice to Quit has met with favor, and runs longer than any piece ever played at the Third Avenue Theatre. On Monday another melodrama, called Brought to Justice, will be produced.

* * *

An Adamless Eden is doing nicely at the Comedy Theatre. Some novel features have been introduced which tend to brighten the action. Miss Venn sings a couple of new songs.

* * *

Investigation still holds the boards at the Theatre Comique. Preparations for the production of McAllister's Legacy are going forward, and it will probably come off in a couple of weeks.

* * *

This is the fifth and last week of Miss Davenport's engagement at the Fourteenth Street Theatre in Fedora. It has been remarkably successful from the beginning. Next Monday The Outcast will be produced at this theatre. This is a piece taken from one of Edmund About's powerful novels. Louise Pomeroy and other people of ability will appear in the cast.

The Musical Mirror.

Nell Gwynne will be given for the last time at the Casino on Monday, when Prince Methusalem will be revived in excellent style. This is one of Strauss' most attractive works. It was given in Summer last, so the prospects for a good run in mid-season are bright. The Sunday concert at this house introduced members of the Mapleson Opera troupe.

* * *

At Koster and Bial's the Only Leon is doing Ill Fed Dora. The Seven Maidens and the operetta Friesthen and Liesthen, are leading features. The attendance nightly is large. On Sunday Marie Vanoni, who is always a great card at this resort, will appear.

The Plays of Sheridan

In spite of the fact that the two celebrated comedies by Sheridan, The Rivals and The School for Scandal, are even now two of the most popular plays on our stage, neither has been heretofore carefully edited. No one has bothered himself about the text of these fine and charming works. No one, that is to say, until Brander Matthews took it into his head recently to make this a business of pleasure. I need not introduce Mr. Matthews to your readers. His bright little book on the theatres of Paris, his entertaining work on French dramatists, and his magazine essays on subjects nearly always related to the stage, have placed him conspicuously among our writers as a thoroughly equipped student and critic of drama. Nobody else, I fancy, has his patient faculty for rummaging in the dust and cobwebs of the stage. Fortunately his knowledge and bookwormishness are fortified by trained taste and judgment.

Mr. Matthews, therefore, could hardly be less than a good biographer and editor of Sheridan. And he is, by many odds, the best of them all. He has a keen and balanced appreciation of Sheridan's limited though brilliant talent. He is not disposed to underrate Sheridan as certain well-known critics have underrated him; nor is he disposed to overrate him, to credit him with a kind of power that he did not certainly possess. Mr. Matthews hits the happy mean judiciously. Those who admire Sheridan—and what actor or playgoer does not admire that exquisite wit and dramatist?—will read Mr. Matthews' book, "Sheridan's Comedies" (published by James R. Osgood & Co., in Boston), with the delight of *gourmets*.

There are some eleven illustrations in the book—an admirable vignette of the dramatist, Joseph Jefferson, as Bob Acres, Mrs. John Drew as Mrs. Malaprop, John Brougham as Sir Lucius O'Trigger, John Gilbert as Sir Peter Teazle, Charles Coghlan as Charles Surface, Miss Ellen Terry as Lady Teazle, Henry Irving as Joseph Surface, Mrs. Gilbert as Mrs. Candour, and a quaint, old-fashioned drawing represents the picture scene in The School for Scandal. It must be added that the publishers have done their utmost to make Mr. Matthews' edition of Sheridan attractive. The volume is a sumptuous one—with fine, large print, rich and heavy paper, ample margins and a beautiful cover. This is worthy of Sheridan.

Besides furnishing the correct text of The Rivals and The School for Scandal, Mr. Matthews contributes to this book a tolerably complete and gracefully written biography of Sheridan, critical and historical accounts of the plays, and some valuable notes. The prologues and epilogues attached to the plays are also given.

"The case against Sheridan, as a man of letters," Mr. Matthews says in his biography, "may be briefly stated. It is substantially that he stole the characters and the plots of his plays, that he pilfered the points of his speeches, and that he prepared his jokes in advance, appropriating to his own use any jest he found ready to his hand. The counsel for the prosecution got access to an English review a few years ago, and declared with forensic eloquence that Sheridan was 'a plodding and heavy Beaumarchais, with all the tricks but without the genuine brightness and originality of the Frenchman.' When one reads solemn statements like this, the question forces itself of its own accord: Was he really plodding and heavy and without brightness? Had he no originality of his own? Was he a wit, or had he none? To a question put thus bluntly the answer is easy. Sheridan was a wit; and he was but little else. As far as mere wit could carry him, Sheridan went, and but little further. He had wit raised to the zenith, and he could bend it to his bidding. No one ever more truly—to use the phrase with no invidious intent—no one ever more truly lived on his wits than Sheridan, not even the arch wit, M. de Voltaire, or the Caron de Beaumarchais, to whom the stolid British reviewer deemed him inferior."

Byron, who met Sheridan when the latter was comparatively worn out, wrote: "Sheridan's humor, or rather wit, was always saturnine, and sometimes savage. He never laughed, at least that I saw, and I watched him." But Sydney, who knew the dramatist more intimately, said: "The charm of Sheridan's speaking was his multifariousness of style." Mr. Matthews remarks justly: "Now, a man savage, saturnine, or morose, can hardly have a multifariousness of style in speaking; and one is at a loss to account for Byron's assertion." In his youth Sheridan was regarded everywhere as a brilliant wit. Lord John Townsend gave a dinner-party for Fox and Sheridan, and made this record: "The first interview between them I shall never forget. Fox told me, after breaking up from dinner, that he had always thought Hare, after my uncle, Charles Townshend the wittiest man he ever met with, but that Sheridan surpassed them both infinitely." Moore, in one of his poems, declared that Sheridan's wit "ne'er carried a heart-string away on its blade." Even in political debate, Sheridan was usually courteous to an adversary. He could be sharp, however. When Edmund Burke broke with his friend and crossed over to the Ministerial benches with the cry, "I quit the camp," Sheridan, by way of answer, expressed the hope that, as the honorable gentleman had quitted the camp as a deserter, he would never return as a spy.

However, one need not quote from Sheridan's friends and enemies, nor repeat the good stories told about him, to convince any reader that he was a wit. The Rivals and The School for Scandal speak for themselves.

* * * * * *

Sheridan may be called the author of five plays, all successful productions. He made his appearance at a most propitious time. The works of Wycherly, Vanbrugh, Farquhar and Congreve were falling out of the list of acting plays. Sheridan himself deodorized Vanbrugh's Relapse, and Garrick tried to make Wycherley's Country Wife seem decent. There were few strong new dramatists. Oliver Goldsmith died in 1774. Cumberland, a survivor of the sentimental comic school, was going out of fashion, and was finally demolished by The Critic. The coarse satire of Samuel Foote and the weak pieces of Arthur Murphy had also spent their day. George Colman, the elder, and David Garrick were active, but they were easily surpassed by Sheridan. The Rivals was Sheridan's first work. It was hastily written, though it had been a long while in the author's mind. The first performance of it, in January, 1775, was disastrous; but after it had been altered and revised, its popularity became assured. Sheridan's second work was St. Patrick's Day; or, The Scheming Lieutenant, a lively farce in two acts, written for Clinch, who had been an admirable Sir Lucius O'Trigger. St. Patrick's Day was followed by The Duenna, a comic opera which was performed seventy-five times during one season, and which was unquestionably the cleverest thing of its kind since Gay's Beggar's Opera had taken London by storm. Mr. Matthews thinks that the character of Isaac Mendoza, in The Duenna, is worthy to stand alongside of Sir Anthony Absolute, Mrs. Malaprop and Mr. Puff, and that it may have suggested Joey Bagstock to Dickens. The Duenna does not contain Sheridan's best wit. "It has fine specimens of the recondite wit and quaint fancy which make The School for Scandal so brilliant and unequalled a comedy." Sheridan's Trip to Scarborough, produced in 1777, was merely an adaptation of Vanbrugh's Relapse. Mr. Matthews points out that Farquhar is the only one of the four foremost dramatists of the Restoration from whom Sheridan did not borrow directly, and it is Farquhar with whom he had the most intellectual sympathy. Sir Walter Scott compares Sheridan with Vanbrugh and Congreve, as Lord Macaulay classes together Congreve and Sheridan—and yet it is Farquhar whose influence over him is greatest, and whom he imitated from afar, much as Thackeray imitated Fielding, and Dickens, Smollett."

The School for Scandal was produced in March, 1777, and was acted twenty times till the end of the season. Its success was decisive and lasting. Everyone will agree with Mr. Matthews that it is Sheridan's masterpiece and the chief English comedy of the Eighteenth century. And I don't suppose many will dissent from his opinion that we have produced nothing equal to it—after its fashion—during the Nineteenth century. Sheridan's contemporaries recognized its worth generously—among others, Dr. Johnson, Garrick and Byron. Cumberland did not like it at first, though he spoke in praise of it afterward. In 1780 a trifle called The Camp was produced, and this piece has often been included among Sheridan's works; but it was written by Tickell. After the death of Garrick, Sheridan wrote The Critic, one of the best farces in English drama. "It is idle," says Mr Matthews, "to deny the indebtedness of The Critic to The Rehearsal of George Villiers, Duke of Buckingham. It is, however, charitable to believe that those who have gone so far as to call The Critic a mere adaptation of The Rehearsal have never read Buckingham's piece nor seen Sheridan's. The Critic was the fifth and last play by Sheridan. It is time that he has been set down as the author of Pizarro, The Camp, The Stranger, Robinson Crusoe and Forty Thieves. But he had in fact, little to do with those plays.

* * * * * *

Mr. Matthews presents a clear and, I think, accurate picture of Sheridan's character. It is "enigmatic; it is not to be read off-hand and at random; it is complicated and unequal, and it is to be understood and explained only at the cost of effort. Sheridan was good-natured and warm-hearted: he never did any one any intentional harm; but he brought trouble on all who trusted him. While he was gentle, kind and affectionate, his wife had reason to feel neglected, and his father parted from him in anger. He earned enormous sums of money, and his advice to others was always admirable; but his own affairs were in ever-increasing confusion. He was always involved in debt, yet his accounts as a Government officer were scrupulously accurate. To continue the antithesis would be easy, for the story of his life is a series of antitheses; but to suggest a clue to the labyrinth of his character is not so easy. Briefly, I am inclined to think that it is to be sought in the uncommon conjunction in Sheridan of the irreconcilable things—a very high standard of morals, with an absence of training and discipline."

Finally, we can hardly quarrel with Mr Matthews' judgment as to Sheridan's rank among dramatists. "After all, Sheridan had to live on his wit; and he wrote his plays to make money by its display. And the more of himself he put into each of his characters the more brilliant the play. To say this is, of course, to say that Sheridan belongs to the second rank of comedy writers, with Congreve and Regnard, and not in the class with Shakespeare and Moliere."

Yet, all broad distinctions of criticism apart, The School for Scandal is great enough for Moliere. It has the dash and splendor of a rocket and the permanency of a star.

GEORGE EDGAR MONTGOMERY.

Professional Doings.

—Professor Simonson is now musical director at the Casino.

—Harry Standish has been engaged by Koster and Bial for burlesque.

—Herbert Kelcey has returned to the cast of The Private Secretary.

—Fred. Stinson left for Troy on Saturday on business for the Madison Square.

—A meeting of the Trustees of the Actors' Fund will take place to-day at 2 P. M.

—Spencer Cone has become advance representative of Lynwood company No. 1.

—W. S. Mullally has composed music for "Adrift," a song by Raymond Holmes.

—McAllister's Legacy is the title of Harrigan and Hart's new play now in rehearsal.

—The business of Harrison and Gourlay at the Grand Opera House, last week, was enormous.

—Lilly Grubb will shortly leave the Adonis company to join, it is said, the Parlor Match company.

—Tannhauser will be given to-night at the Thalia Theatre, and The Beggar Student will follow.

—McKee Rankin has received several offers for Notice to Quit, and also for the purchase of his theatre.

—Marion Russell has joined the Edwards Nice and Warm company.

—E. E. Rice has settled the suit which the Hanley sisters instituted against him for arrears of salary.

—Manager Colville transferred to his Fourteenth Street Theatre on Monday a system of popular prices.

—E. H. Sothern contemplates producing his new farcical comedy in Cleveland during Christmas week.

—Upon the withdrawal of Love on Crutches at Daly's there will be a series of revivals of his former successes.

—Manager Donnelly leaves town Christmas to prospect as to the probable success of his English opera scheme.

—J. C. Scanlan has left the Bijou Opera House, his place as stage manager being taken by Herbert Gresham.

—Richard Dorney is forming a company to play Augustin Daly's Pique. Several leading people has been engaged.

—The Wednesday matinees at the Star Theatre will be resumed during the Charlotte Thompson engagement.

—The Union Square company at first objected to Three Wives, but after two rehearsals were completely won.

—George Wilson will not appear in this city in support of Edwin Booth, but will be drafted into the Fanfine company.

—Signor de Novellis left the Casino on Saturday night and joined the McCaull company in Philadelphia on Monday.

—Gottschalk, the baritone, is singing in St. Petersburg. In letters to his friends here he says he is having a splendid time.

—On Sunday night, while Harry Miner was at dinner, a thief entered the vestibule of his residence and stole two overcoats.

—A. S. Lipman left for Chicago on Sunday night en route for San Francisco, where he will play in The Private Secretary.

—Brought to Justice is in rehearsal at Rankin's, but there will be no necessity to take Notice to Quit off for some time.

—Frank W. Wyckoff returned from England last week. He has been singing in the D'Oyly Carte companies there for the past two years.

—Boucicault will disband his present company shortly, as during his Boston engagement he will be supported by the Museum stock company.

—Blanche Seymour received a good offer to join Slavin's Opera company for the West Indies but thought better to decline it. She remains disengaged.

—The hundredth performance of Adonis, by H. E. Dixey and Rice's company, will take place on Friday night, when handsome souvenirs will be presented.

—Manager Colville states that Bluebird will not be produced at the Fourteenth Street Theatre. As yet it is uncertain where the Orpheus company will produce it, or when.

—Fred. J. Long, having arranged his differences with the proprietor of A Friendly Tip, will at once go on the road when the company is sufficiently rehearsed.

—The Morosini concert on Sunday night at the Bijou Opera House was attended largely by professionals, who were rather frank in their criticisms of the coachman's bride.

—The Milan Opera company is reported to be doing very well, but one drawback is attributed to the organization. It is said to have half a dozen managers. There is lack of harmony in the business staff.

—Howard P. Taylor returned from the West on Monday, having finished rehearsing the new version of La Charbonniere. He says it was first used at Lafayette, Ind., on Thursday, and was well received.

—When the curtain rose at the Mount Morris Theatre on Tuesday night the house was packed to its utmost capacity. Hundreds of people were turned away. Roland Reed had the largest night of the season at this house.

—At the celebration of the three-hundredth performance of Fedora on Friday at the Fourteenth Street Theatre there was not sufficient souvenirs to satisfy the audience. It was the 132th performance of the play in New York City.

—On Wednesday night several changes will be made in the cast of Nell Gwynne. Charles Dungan will replace William Hamilton, and William Hough takes W. H. Fessenden's part, the latter joining the Philadelphia company. Agnes Folsome will play Billie Barlow's part.

—The provincial press unanimously endorses the verdict of the New York critics on Caprice. Many improvements have been made in the play. Dates have been booked until nearly the end of the season, and many applications have been received for next season. Return dates have been offered wherever the play has been presented.

—On Monday night the Orpheus and Eurydice company, one and all, received notice that the season would end on Dec. 26. It is said that Miles and Barton desire to "reorganize" the company, and found a wholesale discharge the best way to do it. Many of the people have been engaged for Bluebird, in which Emma Carson, Vanoni, Harry Pepper and others will appear.

—Augustin Daly's Pique, which always draws well, will be presented at the Grand Opera House, Brooklyn, during New Year's week. The cast will comprise the members of Daly's company not engaged in Love on Crutches, including Charles Fisher (who sang most part of Matthew Standish), Virginia Drew, May Fielding, May Irwin, George Parkes, Charles Leclercq, Arthur Wilks and others.

—Charles Thayer, who is managing Edwin Booth for R. M. Field, arrived in town on Monday. He says that crowded houses are the rule, and that the star has achieved a notable triumph. During the engagement at the Fifth Avenue no play will be repeated, as the repertoire is large. There will be several revivals of old pieces. A New Way to Pay Old Debts, The Iron Chest, The Apostate and other "standards" will be done.

—The members of Duff's Opera company are indignant over the small salaries which it is proposed to pay them while engaged at the Standard Theatre. They say they have played for five weeks at moderate salaries, and rehearsed six—in all eleven. Now it is stated that the chorus-girls are to receive but eight dollars a week and the male chorus ten. Manager Duff says he would not have played a preliminary season on the road, but wished to keep the company together, and only filled the five weeks to give them some remuneration, although it was not profitable to him.

The Giddy Gusher.

Perhaps some people think the proper place to see exhibitions of faith and spectacles of belief is within the portals of the sanctuary. Not at all. If you would look upon truthful believers, go to a drug-shop. There's hardly a worshipper in our churches but has doubts on some article of their faith; but, oh! the credulous confidence of the 'pothecary patrons. It's astonishing. The Gusher went into the drug business early. She discovered the yearning of the human heart to take pills and powders at the unripe age of six. She opened a drug store under the front stoop of the family residence, and sold powders made of flour, sugar and ground cinnamon for one pin apiece. The infant life that succumbed to this course of medicine having given way to another form of disease, requiring, in the early druggist's opinion, heroic treatment, your Gusher compounded some diabolical powders of starch, indigo and washing-soda. Eighteen children partook of twenty-five of these laundry powders and every doctor in town was busy that night, when, more or less sick, the Gusher's patients waked the echoes with their disturbed little insides. Twenty-five pins and a hundred curses, a mass-meeting of infuriated parents and a proposition to lynch me, was the result of that day's drug business, but it did not shake my belief in the hankering of the human heart to take things.

* * *

A man on Broadway has met a great want by putting up little medicine-chests that are filled with numbered bottles of pills. Accompanying this box is a book wherein you read: "For general lassitude—indisposition to do anything—desire for perfect repose, take No. 14 at 10 A. M., and follow up with Nos. 19 and 46 between 2 P. M. and 6 P. M., returning to No. 14 at bedtime," etc., etc.

"For reluctance to rise and tendency to lie down during the day, take No. 51 in moderate doses until exhausted and continue with Nos. 30 and 63. (Bottles can be replenished singly at any of our agencies)," etc., etc.

This is a noble work of art, but it isn't as attractive as going to the drug store and laying in large bottles and small doses of all sorts of medicaments.

* * *

Having lost a small dog down a coal-hole in front of a drug store, I went in to get an adhesive plaster that would not only draw out the dog but enable me to stick to it after its recovery. And while the proprietor suggested another course of treatment and went down cellar to bring the dog to after his prescription, I sat on a stool and watched the customers. Great Cæsar's ghost! what a gang. I noticed that no matter how small, young and green the youth who waited on 'em, they called 'em all "Doctor," and the airs of those medicated runts were insufferable. I made it very pleasant for one particularly obnoxious little wretch by saying:

"Hand me one of those almanacs, *Bubby*. I may as well improve my mind." Now, if I had bought a seidlitz powder of that lad after that speech, he would have said, "Let's have an end of that terror," and chucked in an ounce of arsenic.

I made believe not to see the malignity with which he gave me a Liver Pad almanac and Cherry Pectoral circular. A large lady, with an entire upper and under set of store teeth, smiled with unflinching confidence in 'em, and simpered as she examined some tooth-powder:

"Do you recommend this, Doctor, as being perfectly harmless? I imagine Sozodont is injuring mine; they feel sensitive to the touch after using it."

I could not restrain myself and blurted out: "Then be careful how you handle 'em when you take 'em out."

Only that the Directory was tied up I would have been brained on the spot. The enraged woman ordered a box of Brandreth's pills, two caprine plasters, a pint of Hommenolin, a bottle citrate of magnesia, one dozen rhubarb compound fracture pills, three ounces senna and ninety-six drops of croton oil, and dashed out. I don't believe she is so mad this morning. I hope her anger has left her, and that she has forgiven me.

* * *

The woman that took that woman's place wanted some anodyne liniment, an electric belt, a liver-pad, Kendall's Spavin Cure, and Dixon's Condition Powders and Oriental Cream. She in turn gave room to a woman who wanted Wilbur's Cod Liver Oil, Aunt Sally's Corn Cure, Pond's Extract, Jacobs Oil, Warburgh's Tincture, four bottles Kumyss, half a pound ten-grain quinine pills, a pint of Cholchum, the same quantity of iodide of potassium and an electric hair-brush. She went home to have a good time, and I aimlessly read the pretty words on the jars: "Bi-carnal Bromide," "Col. Clysth.," "Assafœtida"—that last word reminded me of a game of forfeits in which a word was given by the master of ceremonies and the victim was forced to rhyme it. "Assafœtida" was given to the Gusher by that wicked wag, Ned Sothern, and she struggled with it in this fashion and built this verse:

He tied the old girl with a piece of rope,
With a view to get her battered her,
That all night long 'twas his mother-in-law,
Where they found her assafœtida.

(An advance agent of great descriptive ability should accompany and explain this joke; but good men are scarce.) I go on reading camomile, slippery elm, flax-seed—is there anything more comfortable than a flax-seed poultice? I think a flax-seed poultice and a hop pillow would make a beautiful bed.

* * *

You remember Louise Eldridge's adventure with a mustard-poultice, don't you? It's a good many years ago, when Louise was young and charming. Captain Eldridge and she were stopping at a country hotel, when in the middle of the night the Captain was taken with cramps, and Louise slipped on a dressing-gown and went down to the porter, who took her to the kitchen, where she manufactured a rousing mustard-poultice. She ran rapidly up stairs that the blamed thing should not cool. She flew along the passage till she saw the dim light over the transom. She flung into the room, she rushed up to the bed, she pulled down the spreads, she yanked up a night-gown and she clapped a red-hot mustard-plaster on the pit of a stomach, saying, "That will relieve you, my dear!" And a great big *strange* man sat up and cursed her like a pilot off Sandy Hook. Poor Louise, she had cramps herself before she gained her own room, and fainted on the hearth-rug, while the man with the mustard-poultice went raging round to find his unknown assailant.

* * *

I don't know how many funny things I should have been reminded of in that drug shop if the proprietor had not come up the trap with the lost dog. But I would like to ask my simple ass what on earth they use such a lot of trumpery medicine for! How on earth they can believe in so many quack nostrums? Once in a while you find a man given to trying all sorts of drugs; but it's the women who support the apothecaries. No wonder they are the weaker sex. I'm amazed they have any strength at all.

* * *

I know one gentleman, as bald as a pound of butter, who is always trying everything. A lady friend fell out of a hammock this Summer and sustained injuries that rendered a very complicated prescription necessary. This gentleman was going into the city, and the lady asked him to kindly leave the prescription at Caswell's and have it sent out by messenger.

"Certainly," said old Curiosity Shop as he took it; "what's this for?"

"To promote the growth of the hair," said the lady. "I think sea bathing is making my hair come out." The gentleman took the recipe and trotted off. Three weeks after he said: "By the way, Mrs. ——, how is that prescription doing for you? Do you find it of any benefit? For you see I took the liberty of having it put up for myself, and I have been rubbing it into my head faithfully for over twenty days and I can't discern a hair as yet."

Oh, Moses! How did that woman control herself to answer? I should have exploded like an overcharged rocket.

* * *

And while I am on the subject of hair-growing, let me give my dear sisters a word of warning—particularly those belonging to the dramatic profession. Don't use vaseline on your face—vaseline is made from petroleum. Petroleum makes the hair grow without a doubt. I notice a downy growth on ladies' faces just now that I never did before. I meet a score of women a day that have moustaches—beards that would give a barber actual work. I believe vaseline is responsible for the trouble. Theatrical people buy pound cans of this substance and dash it on at night to remove "make-up," the result, nine times out of ten, is a pair of Dundreary whiskers and a military moustache. You know the story they tell to advertise vaseline pomade, that it was discovered by a workman on a railway who was entirely bald. This man used to trim the lamps in which petroleum was burned, and wipe his fingers—like the tidy creature a man always is—on his hairless cook. Of a sudden he discerned hair, actual feathers, sprouting in the spots where his greasy fingers had been. Presently he had tufts of foliage on his head, and thus was the hair-growing properties of petroleum discovered and incorporated in vaseline—which beats old Dr. Graham's Onguent for forcing the beard in six weeks.

* * *

The craze for photographing sections of the human form divine has not yet reached New York, but it's bound to come. I have been looking over an English collection. There were hands—some of them stuck through holes in a dark screen and clasped and raised; others were taken singly, holding a flower; others, again, exhibited the palm in such a way that a fortune-teller could "read the lines." There were bare feet. If anyone ever saw a bare foot that was pretty on anything but a baby, then they have seen Lizzie Weathersby's (Mrs. Nat Goodwin). She has a beautiful foot, without a blemish, and might be justified in having hers photographed. But the English hands that had been subjected to this process that I saw were something wicked. One, belonging to Lady Gladys Lonsdale, was handsome; but it was as big as the foot of a bill at Christmas. Another one I would have owned belonged to Jack Sautler, if Jack had been in London lately. Then the backs that are taken—just simple, plain backs, with moles perhaps, or without; and sections of shoulders, and ropes of necks, wreaths of necks—scrags of neck the mutton-sellers call 'em—or no ear, just one described ear, for that ear is made through a slit in a sheet of velvet.

* * *

It's a queer fashion, but one that in due time will get into operation here. Then I'll have a collection of organs belonging to my friends photographed. I'll have that right foot of Stuffey's, I'll have Ellen Plympton's back hair, I'll have John Drew's nose, I'll have Harriet Jay's hand, I'll have Billy Seaton's elbow, and lots of nice things like that. Little Goodwin shall have her handsome foot photographed and Agnes Elliot her magnificent crop of wonderful hair, and I—well, the Gusher will have her nose done—just the plain nose, and then the Museum can have it and make a cut of it, and geologists and naturalists will get hold of it (the picture, not the nose), and as they do with one bone of the Mastodon or the Gorgonzo, build up a body to meet the requirements of that nose. What a rousing creation they will produce for your

GUSHY GUSHER.

Professional Doings.

—W. J. Florence is looking for a new play.

—Lydia Cowell is at her home in this city.

—Arthur Wallack has completed a new play.

—George Learock has been engaged to support Rhea.

—W. S. Rising has been very successful in Off to Egypt.

—One of the Callender Minstrel companies has come in.

—Genevieve Rogers will star next season in Janet's Pride.

—Richard Mansfield has written a new song for Topsy Venn.

—Treasurer Smith, of the Casino, leaves for Philadelphia to-day.

—J. P. Ennis has retired as advance of Rice's Surprise Party.

—Harry Standish is engaged at Koster and Bial's for a short season.

—Lizzie St. Quinten has resumed her exploitings in opera in Canada.

—Ed. Marble has succeeded Harry Hawk as the Jew in The Black Flag.

—As predicted, Fantasma has duplicated its New York success at the Hub.

—Adeline Stanhope will take out Nelson Wheatcroft's new play in March.

—After Prince Methusalem the Casino productions will be Desiree or Apajune.

—Awata Kotsouhan, the Jap juggler-prince, will join Kiralfys' Sinbad next week.

—Henry C. Jarrett is expected to arrive from England by the end of the week.

—Yesterday it was definitely decided to open the Standard Theatre on Dec. 18.

—It is improbable that Richard Mansfield will appear this season in his new play.

—Slash-wire Wainwam has joined the Seven Ravens company for the season.

—Gracie Wilson has been engaged by E. E. Rice. She will appear in Adonis shortly.

—Harry Taylor and Frank Smith have gone with Long's Friendly Tip company.

—Harry Miner is gone to Philadelphia on business connected with the Actors' Fund.

—Fannie Louise Buckingham's company went to pieces in Atlanta, Ga., last week.

—Leonard Grover has made quite a hit in Lemoyne's part in The Private Secretary.

—W. B. Henry, late of the Midnight Marriage company, has gone South with Ranch 10.

—Walker Whiteside, the boy tragedian, will start out again as soon as a backer materializes.

—Shadows of a Great City is to be presented in San Francisco in the latter part of January

—Michael Banner and Harrie S. Hilliard will appear at the next Casino Sunday concert.

—Clara Louise Kellogg appears in a benefit concert at North Adams, Mass., on Friday night.

—The company headed by the voluptuous Lena Abevle collapsed at Bradford, Pa., last week.

—Vanoni had a rousing reception on her reappearance at Koster and Bial's on Sunday night.

—Ellen Terry will not remain in this country, as has been stated, after Mr. Irving's departure.

—Arthur W. Tams is suing Miles and Barton for salary due and damages for breach of contract.

—John P. Smith thinks of taking out Rosedale if he does not make a go of R. E. Graham and his play.

—Next season it is probable that German Opera will reign again at the Metropolitan Opera House.

—The Newark Lodge of Elks will give a ball at the Academy of Music in that city on Monday night.

—Lottie Church and Lillian Hadley are members of Helen Jennings' American Marriage company.

—Theatrical business in Cincinnati has greatly improved since the abatement of political excitement.

—Cyril Scott will shortly play Harry in Caprice. This is a promotion. He is now the dude in the play.

—Colonel McCaull is going to have a regular change about of his companies next week. The New York company will go to Boston, the Boston company to Philadelphia, and the Philadelphia company comes to the Casino.

—Emma Steiner is forming a lady orchestra to be located in the city. She hopes to become a female Damrosch.

—Cyril Maude will join the Called Back company headed by Lewis Morrison at Chicago on the 19th.

—Despite the bad season, the receipts from the amateur stage to the professional ranks is very large.

—The principal members of the Hanlon Voyage En Suisse will go to Paris with the members next season.

—J. C. Williamson has purchased from J. S. Schoenberg his comedy produced in England by Edward Compton.

—Bijou Vining has accepted an engagement with the Adamless Eden company to appear in the first piece only.

—Arthur Elwood, who came over here last season with Mrs. Langtry, returns to England on Saturday on the *Servia*.

—M. T. Feeney, of the Lewiston (O.) Opera House, wants to book a good minstrel company this month or in January.

—The "Indie Martinet" is the name of a yellow chrysanthemum that was exhibited at a recent flower-show in this city.

—J. Charles Davis and Hugh Coyle leave for New Orleans to-day to take charge of the press department of the Exposition.

—W. J. Scanlan invited several members of the Forrest Home to attend his last Friday night's performance in Philadelphia.

—The Two Johns are having a very profitable Western tour. Manager Rice writes that he finds times on the world out there.

—Vanoni will sing at Koster and Bial's until February. She encores comic opera to remain permanently at the music hall.

—Madame Dolaro will not appear, after all, at Tony Pastor's Theatre this season in comic opera, negotiations having fallen through.

—Louis James and Marie Wainwright will accompany Lawrence Barrett to Australia. On his return to America Mr. James will star.

—Roland Reed's libelsuit in Philadelphia number two; and still his engagement at the Chestnut Street Theatre last week was profitable.

—Eva Barrington has thrown up her part in Here and There, and has signed a contract with E. E. Rice for next season, for New York only.

—John Kernell, of the Kernell Brothers, was married in Buffalo last week. Emily Vivian, a member of the company, is the bride.

—W. A. Brady, Fanny Davenport Brady, Ronan junior and Mrs. E. J. Phillips have in the past week become members of the Actors' Fund.

—The Dreams company has been unfortunate of late. Donald Harold, Stuart Harold and others have met with more or less serious accidents.

—Gossler's Garden, in Chicago, has been opened by Harry Webber as the Family Theatre. The Thunderbolt was the first attraction.

—Marie Jansen arrived on Sunday from Europe on the *City of Berlin*. She will remain in the Spring under engagement to Charles Wyndham.

—John Stanley, of Minneapolis, has leased the Peace Opera House at Minneapolis, and run it in connection with his theatre in the Cream City.

—Besides Ellen Plympton, Mrs. Tillotson (Miss Keene), Miss Henderson and B. F. Horning will appear in the Western company of Lynwood.

—W. S. Hebden, who succeeded Gus Levick in Lynwood, has made a success. Mr. Tillotson has offered him a three years' contract for leading business.

—Russell Bassett has just received from London a drama which he will present shortly at a city theatre. He may appear himself in one of the characters.

—On Thursday night Gondolin, a one-act operetta, will be put on at the Comedy Theatre. It will open the bill each evening. It is by Marion de Lanzo.

—N. D. Long will leave the Private Secretary company in San Francisco and join the May Blossom company. The Blossom opens in Prince after Christmas.

—Mr. and Mrs. William Peak, the aged ball-singers, have been compelled by poverty to resume professional work. They have passed three score and ten.

—It was reported that Donald Harold had met his death by a railroad accident in Chicago. It transpires that he was injured, but is on a fair road to recovery.

—E. I. Henley threw up his part in Carleton's new play at Wallack's, and one hour afterward was engaged by Mr. Mallory for the Madison Square Theatre.

—David Hanchett, D. G. Longworth, Herbert Ayling and Marion Russell have signed to go with The Private Tutor, Elliott Dawn's version of The Secretary.

—Charles Warner, the English actor, has had another accident. He manages to keep up an average of three a year. This time he fell down a cellar in a country-house.

—A reporter of this journal witnessed the exodus of the Adams from the Comedy Theatre one evening this week, and only detected thirty-one Eves among the huge audience.

—C. B. Bishop, whose star has been frequently obscured since the opening of the season, has turned up in New Orleans, where he is playing this week in Daly's Wooden Spoon.

—Jennie Fisher has been engaged by W. A. Mestayer for the eccentric comedy part in We, Us & Co. Dec. 29 the company begins a three weeks' engagement at the Fifth Avenue Theatre.

—Grace Hawthorne appeared in an act of Camille at John W. Norton's benefit in St. Louis on Saturday night. Her acting was a pleasant surprise to the critical audience downstairs.

—J. R. Grismer, a San Franciscan, supported by his wife, Phœbe Davies, is playing Cristo, Chispa, Michel Strogoff, M'liss and Lights o' London in the far Northwestern Territories.

—Charles Glenny and wife and Maurice Stafford were among the list of passengers on the *Servia* on Wednesday. Mr. Glenny hopes to return next season, and Mr. Stafford will be absent some months. Nelson Decker had intended to sail by the same boat, but at the last moment he was detained.

—Hyde and Behman will open their Park Theatre on Monday with [illegible] of Jordan, etc. Variety entertainments will [illegible] a feature. Hubbard's Parisians will be put [illegible] the opening.

—J. H. Benson, who this season will [illegible] baby comes to London to become the leading man of the Haymarket Theatre, under the new management, after Mr. and Mrs. Bancroft's retirement.

—Since Lotta Dorr's return from her engagement at La Chaudronnière she has devoted all her time to painting, and has even turned out another Sabbath. Miss Dorr's health is much improved.

—The members of the Bijou Opera company are forming elements for their address. In Boston, on Monday night, a counter "kick" delayed the rising of the curtain for half an hour.

—Managers contemplate are organized to omit their announcements for Christmas and New Year's weeks to count on an Sunday, Dec. 25 and 26, respectively. That is, twenty-four hours earlier.

—According to McCaull's present policy, he will not "feature" any artist on the programme, and will allow one or two out of the cast who—according to his view—may become unduly prominent.

—Agnes Huntington scored a great success in Boston last week. A critic says she sang with a grace and beauty of expression that fully justified the considerable applause which rewarded her singing.

—Dude is dying out, or did another and the youths who adore the English form and manifestations are now termed "Bowers," because they would suggest by what they are not than what they are—idiots.

—Hinkley Excelsior company is waiting for new scripts. The company is short. According to most professional correspondents, the dissolution of council has checked it in many parts, where were engaged lately.

—Wesley Sisson is attending to the business, etc., for Al. Hayman's California and Bohemian Theatres, San Francisco. Mr. Sisson has become a most important factor in Pacific Slope theatricals.

—Buffalo Bill's consistent, the W. F. Thompson, exhibited with another Hippodrome here the other day and was crowded. Mr. Cody's Wild West was absent, but was and horse record up exhibited.

—This week the Village are playing a three-night engagement in Evansville, Ind. On the opening night people were turned away. Mr. Villa writes: "We have confirmed the complaint and business is booming."

—Hazel Kirke has not been withdrawn permanently. It will appear for one week [illegible] Two on Feb. 2. This is chiefly on the grounds [illegible] not feel disappointed. The Eagle will follow suit in the Spring.

—Mrs. G. W. Wilde [illegible] 125 Thayer street, Newport, R. I., and highly recommended to visiting professionals. The house is in a fashionable part of the city and convenient to the Opera House.

—The new Kerr Opera House at Hastings, Neb., will be under the direction of the opening of the holidays. The stage is 60 by 32 feet and the proscenium 32 by 30. A good attraction is wanted for the opening.

—Gordon Sherman is the last to be "dropped" from the Lambs Club. There will shortly be no actors left there. We understand that this club is now literally run by a man who is a bookkeeper down town.

—The May Blossom company will open on Friday and Saturday in Chicago, after a three-nights' successful Southern tour. The receipts have surpassed those of the engagement of Hoyt's Hobo. Christmas week will be played in Chicago.

—Manager W. J. Chappelle, of the Delys, visited his home at Great Neck, Pa., the other day, and made the acquaintance of a new arrival in his family—a boy. Mr. Chappelle leaves to-day for the West, with San Francisco for an objective point.

—The Delys have cancelled all their Eastern dates, and after their engagement in this city, week of Dec. 15, will jump to Omaha, where they open on Dec. 22. After a week in Denver, overland to California, where Vanities will be presented Jan. 19.

—Lizzie Hines joined Sweet and Emery's Dramatic company in Chicago on Friday to replace Fanny Rice, who will enter for a few weeks. Miss Rice's proposed retirement was announced in THE MIRROR some time ago, but she denied it rather indignantly.

—Jennie Kimball has organized a company to be known as the Kimball Opera company. It will open at Washington on Dec. 29 and play four weeks. Only the large cities will be visited. Miss Kimball will be in town all of next week, attending to the details.

—Billy Emerson, the minstrel, has organized a brass-cart troupe for the great Fair at New Orleans. Robert Slavin, William Courtright, H. W. Fellman, the Harmon Trio and Duncan the Ventriloquist are members. A preliminary season is being played in San Francisco.

—James Mellor, of the Devil's Auction company, is credited with having been interested with R. E. J. Miles in the latter's first theatrical venture. Neither will furnish the exact date of the partnership, but it is safe to say it is almost a quarter of a century since the dissolution.

—Harrison and Gourlay have a new play by Monsieur Hennequin, author of Bebe and many well-known comedies, entitled Heads and Eyes. The author is busy rewriting it to suit the twin comedians. It is said to be entirely original, and is expected to greatly augment the fortunes of all concerned.

—The sale of seats for Prince Methusalem opened on Monday. Bertha Ricci will play the Prince, remaining characters as follows: Paleinella, Rosalba Buether; Sophronia, Alice May; Cyprian, A. W. Mellin; Sigismund, Francis Wilson; Trombonbon, Hubert Wilkie; Count Valentine, Alfred Klein; Fiorrain, Arthur McDonough; Quasi, Billie Barlow; Heaven, Messrs. Schrader, Vap Veghten and Barbour; Pisti, Richard Barker.

—Manager J. K. Tillotson declares that Lynwood is doing so well that he has concluded to place two more companies on the road. The second, headed by Dion Plympton and Kate Forsythe, opened at Rondout last night, 10th, and another begins its season Christmas week. James Ryan has become general manager for all of Tillotson's enterprises. Josh Ogden goes with No. 2 company. Joseph Reynolds has left the staff and rejoined the Boston Theatre, taking charge of all the road companies.

PROVINCIAL.

BOSTON.

The third week of the engagement of Edwin Booth at the Boston Museum was begun on Monday evening, not by almost an ideal performance of *King Lear*. Mr. Booth's ideas are the same as ever, albeit his methods are somewhat more finished, and his results, naturally, more artistic and grand. The character of the gentle, passionate old king, whose very injustice is pardoned by his ardent daughters, receives ample recognition by our great tragedian, not alone in the strength but in the tenderness as well, while the mental period, where insanity gains possession, and is alternately expressed by energetic displays of strength and exceedingly tender by evening confidence of tenderness and wasted affection, was conceived and executed with a marvellous fidelity to the truths of poetical nature. In many points the support was the best that Mr. Booth has received during the engagement, which could be but natural, since the co. are constantly growing more and more familiar methods, while they reach more easily to Shakespearean heroes after a few divorce from whose talent finds from endless comedy, as much of which is smeared with fatuous fun. Charles Barron's Edgar was a strong piece of acting—indeed, possibly too strong in physical expression and voice for Mr. Booth's characterization; that is, too strong for the most exacting artistic idea. George W. Wilson's Fool was capital, as was also George R. Parks' Edmund, and Charles Saint's Earl of Gloster was the best personation he has given during the fourth season, being well conceived and conducted with excellent taste and judgment. The three daughters—Cordelia, Goneril and Regan—were played beautifully in each case by Blanche Thompson, Elizabeth Robins and Regina Stark. *King Lear* was repeated to another large house on Tuesday, and on Wednesday Hamlet was repeated to an audience that literally crowded through aisles and lobbies. Thursday evening *The Merchant of Venice* and *Katharine and Petruchio* were given. The house was packed again. Mr. Booth's Shylock is essentially an investigation—still a cunning Jew, but dignified to a degree that is at least natural, and harrowing by many little touches a nature that has cause to revenge for the scorn, misery that come that taken to it naturally. Annie Clarke's Portia was dignified and womanly, though rather too earnestly, and the Nerissa and Jessica of Miss Thompson and Miss Robins were very pleasing. I understand that at the rehearsal the last act was gone through with; but it was not played, probably from lack of time to preserve that and Katharine and Petruchio, which was carried through in modern fuss style. Richelieu was given to crowded houses on Friday evening and Saturday afternoon. The Gov'nor was played on the off-nights.

Off to Egypt, which has been at the Globe Theatre during the week, is not half bad in its way. To be sure, it is a bird that flies very low, but the plot and actors are not near so inane as were those of The Tourists and Fun in The Bristol, which are (or were) older members of the same family. A very clever lot of people appear in various roles, and sing and act much better than respectably. Will S. Rising possibly deserves first mention, though Fanny Wentworth, by virtue of her sex at least, keeps pretty nearly with him both vocally and histrionically. Kate Foley, Rose Cook and Marie Burke do more than acceptably what is given them, and the latter's burlesque on Ophelia is very funny. Indeed, the entire co. make a very pleasant q. of the affair. The scenery was fine, and chastened one is by its brilliant and truthful color, while the mechanical effects were novel and well-considered. The other novelty of the week was Gray the Garden Walk, and drew large audiences at the Howard Athenæum, probably because of the popularity of the Knights rather than because any one discovered that it was a good thing and gave it entry. George S. Knight is a capital actor, the best of them also juggle with the Dutch dialect, but one must draw the line of praise at his authorship. There are many good points in the affair, and some scenes and lines that are fine, but the spirit of exaggeration that predominates eclipses them so fast as discovered, and would indeed garner the most roaring farce. The specialty line, Knight, always a favorite here, was well-worked recently, and sung and acted with spirit, as did George Kinsley; and the co. in support was good, though the spirit of the variety stage still lingers around most of their efforts. But they all made lots of fun, and large audiences took it in.

The Museum has been given during the week in a highly-censored way as the Windsor with Annie McVeigh as Bianca. She appeared with much credit to herself. Bill Akers, as Lorenzo, made the first down as grotesque that the second failed, and the third appeared as an anti-climax. It is not always best to be as funny as you can at the start.

Last week of Lotta at the Park and Janita at the Boston, and next to the last of Fulda at the Bijou.

The usual variety at the Eastern Museums.

Items: I made a bad slip of the pen last week in reviewing the pronunciation of the word neither. I should have mentioned Regina Dace instead of Helen Dayne. I often flutteredy throw two ladies in my mind, but I believe this is the first time it has gone so far as to get into print. Both are pleasing actresses and creditable supporters to the Museum co. Helen Dayne, I may add, is the wife of George Purdy, the leader of the orchestra, and during the Booth engagement has been with the Newby co. (but to return. Since Miss Dace graduated neither with the sound of the bell, when she was supposed to be living in an era long before the atmosphere was drowned out, we have had a still fresher exhibition of a go-as-you-please pronunciation. In one of last week's plays four people on the stage had occasion, within a short time, to speak of the word, when two of them pronounced it neither, and the other two correctly, neether.—Anson Gonsalves, who has been at his very ill for sometime, died in Cambridge on —W. D. Howells and his wife occupied a box at the Boston Museum to see The Merchant of Venice.—Leon Wilhelm Gravier, the new symphony conductor, at the Howard audience Friday night, accompanied by the well-known Boston artist, I. B. Gamgrongi. Both seemed to be having a only good time. If this were an art department I should go off into half a column of praise of the artist's (I refrain from spelling his name the second time) last pictures, now shown at John A. Lowell and Co.'s.—The cast of Pantine, which will be revived at the Boston Museum about the middle of January, is about complete. Marie James, who rescued a relapse from the Wyndham co., and united in the Oregon Nov. co. will appear in the title role. As I wrote last week, W. H. Pennoyer will be the Francois. Others will appear as follows: George W. Wilson, Pontevent; Edward L. Connell, Kirschmann; Helen Dayne, as Annett; Rose Cooke, as the Countess, and Kate Ryan, as Mélanie. It will be seen by the above cast George W. Wilson does not go to New York as the support of Edwin Booth.—The Parements of Paris will follow Rentoul at the Boston Theatre.—A concert was given at the Boston Theatre Sunday evening Clara Louise Kellogg, Alta Pease and the Temple Quartette were the vocalists; Ovide Musin was the violinist, and Leopold Godowsky, the Russian boy pianist, appeared.—*A Herald* reporter has been interviewing Bettina Rizzi, from which the information is gained that she was born in St. Louis. Her father's name was Schumacher and her mother's Rizzi. She has become very popular here in Palm.—Manager William Harris is on the eve of making a prolonged Western trip.—Louis Zimmer, so long at the Fifth Avenue Theatre, has resigned his position and returned to Boston.—The Leopolds' piece, Friendship, will be rewritten by E. A. Locke. Thanks for so much?—Henry Irving will begin his return engagement at the Globe Theatre, Feb. 17, on the same date that Lawrence Barrett begins his engagement at the Boston Theatre.—A testimonial benefit will be tendered to the widow of Lon Morris, esq., at Tremont Temple. Among the names mentioned as having promised to appear, I see those of Alta Pease, Helen Adelaide Russell and others; but a musical show would be much more appropriate.—Florence Marryat will give three musical and dramatic recitals at Chickering Hall, 18th, 20th and 22d. I saw a report recently that she was ill at London, Ontario, from inhaling escaping gas. Is it possible that she was so verdant as to blow out the gas? Do they still have candles and kerosene in England?—At the annual meeting of the Bijou Theatre proprietors on Friday last, E. H. Hastings was chosen general manager of the theatre for the ensuing year. H. E. Lonsdale remains as business manager, he having shown great tact and ability in his position during the season, pleasing the proprietors and the public equally. He is to give currently the right man in the right place.—Frank N. Scott, business manager of Haverly's Fourteenth st., just called on me. He speaks enthusiastical y of the success of his attraction and the general excellence of the cast as at present constituted. The recent changes in certain of the characters he regards as an improvement on the whole, but regrets the necessity for a change in the question of musical director on account of the withdrawal of George L. Tracy, whom he considers "equal to any in the country." Frank is a musician, and his opinion on such matters is worth listening to.

NEW ORLEANS.

The engagement of a Madison Square co. in May Blossom at the Academy of Music, which ended Nov. 10, was one of the most pronounced successes we have had at this house. Neil Burgess made his first appearance in this city, 4th, in Vim. The business of the week has not been large. The play, it may be dignified by that name, has not won any great approval here. It is at times hideous, at times witty, and frequently rather coarse. The star carries the whole burden of the piece, and provokes laughter. He is a clever actor in his line of business, but this sort of a play will never be as popular in this city as it may be in other sections of the country. The supporting co. is rather weak. C. B. Bishop comes to the theatre 7th for one week, and will produce, for the first time, Daly's comedy, A Wonderful Woman.

The second week of the Rooney Rye at the St. Charles Theatre has been rather a financial failure. The three-cornered people had enough of it with one week last season, when it was played by a co. much stronger than the present one, and one week this year. Business has been decidedly light this last week. The Keatly Brothers will take possession of the house for a season of probably six weeks. Around the World in Eighty Days will be the first attraction. Sicks and The Black Crook will, I believe, follow.

Thomas W. Keene began a week's engagement at the Grand Opera House, Nov. 30, in the legitimate. Business has been only fair. Our public has not as yet given this tragic star the stamp of their full approval. They concede him to be a fine but not a great actor. His supporting co. is a fair one. Harry Meredith's melodrama, Ranch 50, week of 9th. By first presentation in this city. By the way, Harry Meredith himself is a member of the Keatley co., and while here will be entitled to witness a performance of the Ranch. Morton and Bell's Comedy co. will pay their second visit this season to this city, 16th. On this occasion they will produce their new play of Rose Stub.

The Ideal Comic Opera co., at Grunewald Hall, has been giving good performances of The Princess of Trebizonde to small audiences. The management are heavily struggling to command success. It is to be hoped that with the opening of the great Exposition business will greatly improve with them.

Tourte's Pavilion is drawing large audiences to a good show at cheap prices. Sells Brothers' Circus has been with us for a week, giving us a good show and drawing very large houses. The circus and menagerie are both good. Robinson's Dime Museum is doing remarkably well.

Efforts have been taken to organize a Lodge of Elks in this city, and it is announced that the installation will take place Dec. 7. Thomas W. Keene will officiate, it is said.—George Van Wormer, lately agent for Annie Bertrin, is very sick here at the Hotel Dieu. His illness is spinal meningitis, and his death is almost hourly expected. His mother is, I believe, with him.

CINCINNATI.

The Two Johns closed a very successful week, 6th, at Heuck's, both Stewart and Hart being prime favorites in this community, and excellent comedians as well. The play, originally a brief farce, now developed into a three-act comedy, is at times a trifle tiresome, and several of the situations are rather overdrawn; but from the attendance during the week it evidently finds favor with the amusement public. Augustus Chambers, formerly of the stock co. at Wood's Theatre, rendered efficient support. This week Dan Sully plays his return engagement with his Corner Grocery. Helen Sedgwick in Silver Spur, 13th; Jamestown underlined, 21st, and Heap of Gold, 28th.

The Devil's Auction at Heuck's New Opera House was attended last week, for the third successive season in this city, and, notwithstanding its lack of novelty, drew largely. Charley Vale has satisfactorily replaced W. H. Barthomomew in the role of Pere Auchette, and the ballet has been strengthened by the accession of Irene Van Brocky and Maria Brambilla. The present week will be devoted to Nat Goodwin in Confusion, Bella and Robbers, followed, 13th, by Margaret Mather.

At the Grand, 24th, A Bottle of Ink was conceived for the first time in Cincinnati, and attracted largely. The play, sketch, farce, or whatever it may be termed, ought in all truthfulness be termed "Pop, Volume II.," as the business is largely patterned after the ship scene in that time-honored play—in fact, Mackay's act is identically the same as the Pop of old. The co. was exceptionally clever, including little Ida Melie, Hattie Ireland, George Schiller, Charles F. Long, Florence Conlide, Hattie Deare and Charles L. Harris. Many of the features of the performance were encored. This week, Hartley Campbell's Galley Slave. Steven Braton underlined for 13th, followed, 20th, by Maggie Mitchell in a two weeks' engagement.

Nobody's Claim, with Joseph J. Dowling and Sadie Hasson in the leading roles, opened 25th, to a house crowded in every section, and business continued excellent throughout the week. Dowling's performance with the rifle proved a big feature of the piece, though the Medley of Indie Warren was acceptable in every respect. John Dyllyn acquitted himself creditably as Major McCuddington. This week *Zozo*, the Magic Queen, the Crimes of London comb., 4th.

Manager Harris is doing a land-office business at the Museum, his resort being crowded day and night. The entertainment furnished is usually of the best description, and an appreciative public is not slow to recognize the fact.

Chat: Edward Gardner, representing *Zozo*, has been in the city since 2d, and from the number of entries concerning Blanche Curtis and her connection with his party has evidently solidified himself with the local press.—Bob Mack, of the Grenadier Humpty Dumpty comb., arrived 2d, and has since been under the friendly charge of his chum, Billy Wright. He proposes the immediate organization of a co. No. 2, which will be ready for the road, 13th.—Elmer Corderman, until recently assistant property-man at the Grand, is now in charge of that department, Dick Joyce having retired.—The Nobody's Claim comb. gave a professional matinee, 2d, at the People's Theatre, which was well attended.—Manager Thomas McDonough, of the Siberia co., was in the city, 4th, en route to Columbus.—Maggie Mitchell in the Christmas week attraction at the Grand Opera House, and Fanny Davenport has a date at same theatre in February.—John Mackay, of Pop and Bottle of Ink fame, is seemingly burdened with an absence of memory. During the recent engagement of the Rice party at the Grand, Mackay announced that his next imitation would be that of Henry Irving and straightway severed his audiences with one, a very poor one, too, of Stuart Robson.—Manager Heelin plays the Humpty Dumpty Gold at his theatre New Year's week.—Manager Jim Ferguson, of Heuck's, traveled to Columbus, 1st, to attend the Montague Duke performance.—The Robert engagement at Robinson's, 5th and 6th, was literally attended, and the illustrious artiste severed a pronounced success.—Her support throughout was excellent.

SAN FRANCISCO.

Dec. 2.

With the exception of Emerson's co. at the Bush Street Theatre, consisting of Bob Slavin, George H. Woods, the Masters and others, our theatres are running with local talent for attractions. Emerson's co. did an immense week's business at the Bush, and open their second week prosperously good. Leavitt's New Specialty co. will follow them on 13th. M. B. Leavitt comes out with them, or ahead, in person.

The other minstrel company, with Charley Reed and Carroll Johnson at its head, is doing fairly in the little theatre opposite. George C. Miln and co. have closed at the Grand and gone Eastward. Miln's last week in The Fool's Revenge was a very bad one. How for Rose, with a local stock co., this week, to fill up while Manager Reed's great holiday spectacle, Nana Sahib, is getting ready. It will be the only spectacle San Francisco will have this year, and will be produced with 200 people on the stage.

Sheridan, in The Fool's Revenge, at the Baldwin, only played to a fair house. He plays Louis XI. the here part of this week and Lear the rest of it. Rose Eytinge, the impetuous, opens after Sheridan, 13th, for three weeks.

A rather important theatrical decision was rendered yesterday, 1st, in the case of the California Theatre vs. Manager Bert for possession of premises. As to day's decision the only paper that ventilated the points of the case I subjoin it:

"The suit of the California Theatre owners, made through the administrators of the heirs of the Hornby estate, for the recovery of the possession of the theatre from Manager Bert, was decided yesterday in favor of the defendant. It was on the calendar as Stebbins et al. vs. Bert, and the Court granted defendant's motion for a nonsuit. This action was a summary proceeding for the recovery of the possession of the California Theatre premises. It has been pending several months, and has been most bitterly contested. The ground upon which the decision was based was that the plaintiffs had not shown the relation of landlord and tenant to exist between plaintiffs and defendant, without which showing the Court held that the action could not be maintained. This virtually put Manager Bert in possession of the premises, from which he cannot be removed without the bringing of a suit in ejectment, and as this is a very lengthy proceeding it is probable that he will hold the theatre under his possession for some time. The lease was made originally to Manager Haverly, to hold from Jan. 1, 1876, and to extend three years. Haverly transferred his lease, with his other business, to McConnell, of Chicago. McConnell employed Manager Bert to come out here and act as local manager of the California. Bert subsequently arranged for the purchase of the lease and business from McConnell, but the transfer was never legally consummated, and therefore, though Bert had been paying the rent for nearly two years, he was never legally the tenant of the theatre. The suit, to hold, should have been made against McConnell."

Manager Al Hayman, of the Baldwin, who holds the lease of the California Theatre also from Jan. 1, has recently been in your city effecting engagements for both theatres. He has not advised us of what he has done—but you will probably know. If this legal snarl holds out it may prevent him obtaining a foothold in the California co. for 1877, but I think matters will be arranged so that all things will run smoothly on the expected dates once around. Manager Hayman holds the lease of the Baldwin for two years more at any rate.

CLEVELAND.

Euclid Avenue Opera House, manager: Bartley Campbell's Galley Slave played to light business last week, disgusting Cleveland's good appreciation. Haverly Brothers, 11th, 12th, 13th.

Academy of Music (John A. Elder, manager: Samuel Sully's Corner Grocery is a most laughable comedy, and did a splendid business last week. The cast is strong and succeeds in bringing out the full force of the farce. Joseph Murphy in Kerry Gow and Shane Rhue this week. Murphy and Mack Comedy Four, 11th.

Items: Business: The usual stereotyped phrase as regards large business. The Afghans and Todas Indians remain this week.

White Elephant: The vaudeville programme for this week will include Dick Mack and Emma Collier, Walter Wentworth, Charles Ferguis and Alice Clark, Hattie Wenzel, Rose Dunn, and Alice Mack, Harry M. and Ada Price, C. W. Longstaff and Ed. H. Sheehan.

Tips: A Syncope at the Olympic Rink Saturday morning. Narrow escape from complete destruction.—There was an benefit to the Actors' Fund last week. The performance was all arranged for Thursday matinee, to be a cooperation of all combinations in town, but Hartley Campbell refused to allow his people to appear in connection with the White Elephant and Comique variety artists. The "benefit" last year failed to pay expenses.—M. B. Curtis appears at the Opera House Christmas week in Sport Cook.—Mark Twain lectures at Case Hall, 27th.—Conway and Leland's Comedy and Specialty comb. at the Comique this week.—Jenny Lennox, of this city, and for some time past an earnest student for the stage, will shortly make her debut.

PHILADELPHIA.

The Milan Opera co. made an artistic success of their engagement at the Academy last week, and will be be welcomed back at any time. Mr. Kay has negotiated for a season in the Spring, and need have no fear of financial failure. Aida was given on the opening night, which was a mistake, being rather too heavy for the cast. But Rigoletto, Trovatore, Norma and Faust were presented in capital style. Peri is the best of the prima donne. Wilmant is by far the greatest singer of the co., and charmed all who were fortunate enough to hear him. Indeed, nothing but praise is due to every member of the organization—barring the chorus and the orchestra.

The Wages of Sin drew excellent houses at the Opera House. Mrs. Booth is a trifle too mature for the part enacted, but her performance lacked nothing in finish. Henry Irving and his Lyceum co. open a fortnight's engagement to-night (Monday) appearing in The Merchant of Venice, which will be repeated on Tuesday evening and at the Saturday matinee. Wednesday night Hamlet will be given; Thursday and Friday, Much Ado About Nothing, and Saturday evening, Louis XI.

Chess, one of Marsden's "machine" plays, held the Chestnut boards to good business. Roland Reed is a clever comedian, and labors hard with his medium of communication with the good public. He is ably seconded by the members of his co. The present week is to be devoted to romantic melodrama as interpreted by William Redmond, Mrs. Thomas Barry and a competent cast. The play is by Charles Osborne, and is called A Midnight Marriage. Being handsomely billed and loudly heralded, it will doubtless prove a good card. Next week Fred Warde will be seen in tragedy, opening with Virginius.

At Haverly's The Beggar Student met with flattering success. The revival of this popular opera was most acceptable to the patrons of Colonel McCaull's tuneful co. The parts are all in good hands. Next week Nell Gwynne will be presented.

Jefferson's engagement at the Arch was not a colossal money success until Rip Van Winkle was on the bills. The people do not appear to care for Caleb Plummer or Mr. Golightly. The present attraction is Hoyt's Rag Baby. Next week, Kate Forrester in Lynwood.

The Walnut had a fair week with W. J. Scanlan in The Irish Minstrel and Friend and Foe. Mr. Scanlan has improved since his last appearance. During the current week Herne's Hearts of Oak will be presented. Minnie Maddern in Caprice, 13th.

At the Arch Street Opera House Harry Mahon and his Comedy co. did not meet with the meed of success to which they were entitled. Popular prices and the more than clever work of this organization would ensure large houses at almost any theatre. But the theatre in question is buried under the Ossa and Pelion of repeated failure, and any dramatic attraction tempting fate within its four walls is sure to come to grief. The Equine Paradox will exhibit there or two weeks.

The National was well filled throughout the week by admirers of Kit, the Arkansas Traveller. Young Chanfrau made a pleasing impression. Considering his youth, the work he does is worthy of all commendation. Of the support a good word may be written for O. W. Eagle and May Floyd. The current bill announces The Silver King, and Youth is underlined for the 13th.

The New Central presents Hyde and Behman's Minstrels during the present week. Carncross announces an attractive programme, and his cosy hall is always full. Hagen and Campbell's Museum continues to present a constantly changing succession of treats and curios. In addition to these the stage performance is full of clever novelties. The building is daily filled to overflowing.

Items: Zimmerman and Nixon have painted the town crimson with Zanita paper. This much talked-of spectacle will be seen at the Academy, 2nd.—There are rumors of a theatre with a stock co. at popular prices. I shouldn't care to back the enterprise.—The receipts of the Mora Opera co. at the Academy last week were $3,000.—Pantomime and the Heathen will be the holiday attractions at the Arch.—There will be a Mozart-Hahnamp concert at the Academy, 13th.—De Wolf Hopper is inclined to play the buffoon, and reaches vulgarity in his efforts to get a laugh. That portion of an audience inclined to applaud grossness can well be ignored. There is no lasting popularity to be gained from such a source.—Robson and Crane will furnish the Christmas laugh at the Walnut.—Manager Fleishman, of the Walnut, announces that he will decorate, refit, and remodel his theatre to the tune of $12,000. The outlook must be encouraging.—John McCullough was in town last week.

BALTIMORE.

Theatrical business is at an exceedingly low ebb here just now, and last week the bottom seemed to have dropped out of it altogether. There was a general air of depression pervading all the houses. At the Academy of Music, Minnie Maddern's audiences were light despite the fact that her performances were very bright and attractive. Her new play, Caprice, is a pretty story prettily told. Miss Maddern is one of the best of the school of American artists. Her comedy is simply irresistable, and her pathos winsome. The part of Mercy Baxter suits her to a dot. In the third act she sang "In the Gloaming," and nowhere in the performance was the artist more clearly shown, for old and weather-beaten as the song is, and with almost no voice at all, she brought out of it beauties hitherto unknown. The co. was unusually efficient and well balanced. Henry Miller made a manly, satisfactory Jack Henderson, and H. P. Brooke as Wally was next to the star, the feature of the play. A word of praise is also due J. W. Summers and Revel Dunbar. The stage setting was excellent. On Monday night The Pavements of Paris opened for the week to a good house. Next attraction, Seven Ravens.

Excelsior drew moderately only at the Holliday Street Theatre. Time and hard use will tell on everything, and the worst show in Excelsior is great now only in its excess. Some of the drops have rents in them as large as an ordinary door, and the Brooklyn Bridge and stately steamships show signs of protracted debauch. The paint, however, is still good, and Miles, Grimes and Lloyd attractive and graceful. Lawrence Barrett in Francesca Da Rimini was greeted by a large house on Monday night. Next week, Off to Egypt.

Ford's Opera House: Harrison and Gourlay began this week with a big house, and the prospect is very good. No attraction announced for next week.

At the Front Street Theatre, the Corinne Mygrandchildren are doing very well. Austin's Australian Novelty co. is the attraction this week at the Monumental Theatre. Next week, An American Citizen at Front Street and Hallen and Hart's Ideals at the Monumental.

Whilst The Actors' Fund matinee realized $311. It is a noticeable fact that the only prominent theatrical name in the city which was in no way connected with the Fund benefit was that of the oldest manager in the city and one of the oldest managers in the country—Victoria Mortimer will appear in concert in the Concert Hall of the Academy of Music Friday night and Saturday matinee, 15th and 16th, assisted by Mme. Rabeg, soprano; Wilhelm Junck, tenor; Carlos Hasselbrink, violin, and Senor de Serrano, pianist.—I received from Richard Stahl, this week, a number of his songs, which are very melodious and pretty.—Mrs. Leinbach brought back from the Lancaster crematory last Tuesday four pounds of ashes, all that is left of poor Laura Cinney. Half will be put in her sister Vesie's grave here and the rest will be sent to Vermont to be placed in her mother's grave.—During the performance of Caprice on Wednesday night, the chickens which were used in the farm-yard scene became boisterous and brought the act to an unexpected and sudden close. They got out of the coop, took to the stage and became so noisy that the curtain had to be lowered.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Clara Morris engagement was an enormous success. The houses were crowded, and her reception was most flattering. Messrs. Peyton, Steadman, Fisher, Mrs. Farren and the other members of the co. gave her excellent support.—La Cigarrerera with Mrs. Bowers is the leading card, 9th.

Pope's Theatre (Charles R. Pope, manager): Lizzie May Ulmer in Hal's Girl drew light houses during the week. She did well with her part, and George C. Boniface was exceedingly fine as the leading male role. Carleton Opera co., 9th.

People's Theatre (W. C. Mitchell, manager): Joseph Murphy did a fair week's business with Kerry Gow and Shane Rhue. Muriel Stuggard, 9th.

Standard Theatre (W. H. Smith, manager): The Rentz-Santley comb. were well received in their sets and the burlesque of Orpheus and Eurydice. Rentell's Specialty co., 9th.

Miscellaneous: John W. Norton's theatre at the Grand Opera House, 6th, was a magnificent success. The house was crowded and the receipts reached about $6,000. During the evening Mr. Norton appeared with Charles Pope in Othello, and was called before the curtain, making a loving and sensible speech.—Fannie Bernard is doing the groundwork for W. W. Kelly's new star, Grace Hawthorne, who opens at the People's, 14th.—George Heart, treasurer of the late Grand Opera House, takes a benefit at the People's Theatre, 14th. Muriel Stuggard will be the bill.

CHICAGO.

The third week of Lawrence Barrett's engagement at McVicker's closed on Saturday evening with a very fine performance of Julius Cæsar, the star giving his well-known and justly admired impersonation of Cassius. Since his original representation of the lean and hungry Roman, the one man in all Italy that Cæsar feared, Mr. Barrett has vastly improved, and there is nothing better on the stage to-day than his strongly intelligent and natural acting of this character. The Brutus of Lewis James was a fine piece of work such as one could expect from so trustworthy an actor; but the surprise was in the excellence of F. C. Bangay's Marc Antony. This was as good that in a long experience of Shakespearean productions, I am certain the oration over Cæsar's body was never better given than by this young actor. It is an axiom in the profession that "good parts make good actors," but without intelligence as a guide, and appreciation of the character, and no mention a laudable ambition as a spur to endeavor, no actor can win applause in even so fat a part as Antony. Mr. Bangay had the pleasing duty of answering to a very hearty recall. Mr. Barrett appears to have the happy faculty of securing bright young actors. There are several in his co. who will be heard from at no distant day. The week was not very profitable—a fact to be regretted, for we have few tragedians who stage their plays so carefully as Mr. Barrett, or surround themselves with so good a co. This week, Lizzie May Ulmer, in Hal's Girl—a star and play both new to this city. Dan Sully in Corner Grocery, 16th.

Janauschek, in My Life, a drama of considerable merit, but conceited in many respects to the mature powers of this great actress, drew fair audiences to the Haverly. It seems a pity that this gifted actress should waste her talents on such poor material. The co. in support is vastly superior to that in former seasons. Helen Rand, George Chapius and Frank Clements being especially commendable. This week Jacques Kruger, in Dreams, with a good co. of comedians; although Kruger is funny enough for a whole array of ordinary stage humorists. Carleton English Opera co., 16th.

Aimee, bright, rollicking soubrette as she is, made a pronounced success at Hooley's in her comedy, Mam'selle. J. O. Barnes and Newton Chisnell were the best of the co. This week J. K. Emmet. Joseph Murphy, 16th.

At the Grand the Madison Square co. in The Private Secretary had a fairly profitable week, but the version of this much-disputed comedy played by the M. S. C. is not as good as Gillette's, and the acting of Len Grover, Jr., as the Secretary, was bad. Mr. Pitt made what success there was in the scapegrace nephew, and the rest of the co. were satisfactory. This week and next, the Boston Ideals. They will produce the new opera by Serpolie, entitled Fanchonette, on the opening night.

The Olympic was well patronized the past week. Leavitt's Gigantic Specialties being the attraction. This week, The Two Johns.

Fay Templeton, with a very good opera co., has packed the Academy the past week. Their performance of Carmen to Templeton version of Bizet's work) was commendable. This week The Planter's Wife, in which Edna Carey plays the leading role.

The Callender Minstrels drew good audiences to the Standard. The entertainment was good. This week Laura Dainty, in a Mountain Pink. The Thompson Opera co., in Beggar Student, 13th.

Items: The Amy Gordon Opera co. closed their season at Grenier's Garden on Saturday, and Harry Webber will take possession. He will rechristen the place Winter Garden Theatre, and will produce farces and short dramas.—The benefit for the Actors' Fund was a success at the Haverly on the 4th. Every leading attraction in the city joined in making up a fine programme, and the receipts were $1,714.75. After deducting the expenses, which were very light, it is probable that at least $1,500 will go to the treasury of the Fund.—A season of light opera at popular prices will begin at the Chicago Museum Theatre this week. The Little Duke is the first opera, with Bessie Gray in the principal part.—The Rice Surprise co., in A Bottle of Ink, follow the Carleton Opera co. at the Haverly.—A new drop-curtain at the Haverly was displayed last week. It is the work of R. Hopkins, and is an ideal picture suggested by the couplet—

"The land of vision, it would seem,
A still and everlasting dream."

High mountain p[illegible] and old ruins, apparently of palaces in a pre-historic age, are the salient features.—Jessie Bartlett-Davis will sing a new cradle song, written expressly for her by Eugene Field, at the next musicale at the Haverly.—Manager John Hamlin has booked a season of six weeks opera bouffe at the Grand for next Summer, with John Howson as the star.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Zoe Barton, supported by W. M. Pauli's Dramatic co., presented Mazeppa to good house, 2d. Rest of week to small audiences.

Montgomery Theatre (Jake Tannenbaum, manager): Ford's Opera co. played return dates, presenting Gilmia, Mrs. Seguin in the title role to small house, 1st, and Balfe's charming opera, The Bohemian Girl, to large audience, 2d. Mrs. Seguin as the Gypsy Queen, and Miss Isard as Arline received several recalls, and Messrs. Brennan, Denham and Peakes met with a flattering reception.

HUNTSVILLE.

Opera House (Oscar R. Huntley, manager): Lillian Olcott Nov. 29 and 30, to fair business. Good co.; excellent satisfaction. Whitney's Hidden Hand co. to small house 3d. Performance poor, several members of the co. having left for home. Ford's Opera co., 4th, 5th and 6th.

SELMA.

Harmony Hall (L. Gerstman, manager): Ford's Opera co. produced The Bohemian Girl to a large and fashionable audience, 2d, giving a fair performance. Maeva's Humpty Dumpty, 11th; Robert M. Wade in Rip Van Winkle 12th.

BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager): C. B. Bishop gave a fair performance of A Case of Wine, 2d, and Widow Bedott, 4th, to light houses. Mr. Bishop was pleasing, but very little can be said in praise of his support.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Tony Denier's Humpty Dumpty, 11th and 12th. Fair business.

Capital Theatre (George H. Hyde, manager): Carrie Swain, supported by a strong dramatic co., presented Fred. J. Marsden's play, The Little Joker, 1st and 2d, to large audiences. The first act was rather dry, but at the commencement of the second the audience became very enthusiastic over the little actress, and she was called before the curtain. Little Mamie, as the Sun Ray, won showers of applause. Sybil Atherly, by Clara West, deserves mention.

HELENA.

Helena Opera House (C. E. Carpenter, manager): Tony Denier's Humpty Dumpty co. gave a splendid performance to crowded house, 2d.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Milton Nobles and his charming wife, Dolly, played to very good business week of 1st. Line his new play, Love and Law, fell as well as his old stand-by The Phœnix. Its plot is deep, and altogether it is a drama of intense interest. As Felix O'Dell, the lawyer, Mr. Nobles has a wide field to show off his abilities, which are of a superior kind. Mrs. Nobles invested the character of Rosa with a degree of simplicity and grace that was very charming. Mr. Nobles has used great judgment in selecting his support, as all the members are thoroughly adapted to their parts. George W. Barnum a Giovanni Conti, the cowardly Italian, was particularly good. Salsbury's Troubadours present week, Kansas Abbott week of 9th.

Sillings: C. W. Herbert (Lincoln & N. Nye in the management of the Colorado Springs Opera House.—The difference between the Tabor Grand and the Public Opera House management have been adjusted, and the former will continue to look at the latter house as Leavitt's Comedy co. is said to have come to grief in Georgetown recently. With the end of its baggage it was able to leave town.—Those Bo Sillimore is thoroughly reviving the "show tunes" in this State.—George C. Miln will play about these parts in Colorado altogether. He plays the Union before opening here Christmas week. He will then go down to the benighted region of geyser and sun-paint, New Mexico.—Marie Butler is the directress of the California Hall orchestra.

The Tabor was literally packed on Sunday night Nov. 26. A Ladies' Relief entertainment was the cause.—Nat Salsbury's father, I am told, is Judge Beck of this city.—Milton Nobles is as genial a gentleman as I have met for some time. He informs me that himself and co. will contribute each to the Actors' Fund instead of giving a performance. Mr. Nobles did a big five nights business in Leadville. Love and Law reached its one hundredth performance there, and Mr. Nobles gave out elegant satin souvenirs. The seats on this night were all sold by five o'clock. Mr. Nobles's habitual smile increases when speaking of his numerous grandchildren, also in the guise of his father's heart.—The *Elide* will come out in a new dress the first of year.—William C. Anderson, treasurer for Milton Nobles, will soon rejoin the co.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Nowlaser; or, The Old Flag, was presented here for a week, beginning 1st by amateur talent. Season, 6th and 7th.

New Haven Opera House (Horace Wall, manager): Called Back, including Maverli, Ferguson, Hawkins, Burroughs and Mitchell are soon here to crowded houses four times last week. The piece will certainly be a provincial success in spite of the improbability of the story, for it is interpreted by an array of talent who hide its defects most successfully by what can be termed high art in the strictest sense of the word. W. J. Ferguson made the hit of the engagement. He certainly deserved the discrimination of the audiences by whom he was honored by recalls. Florence came in for his share of attention in the fourth act, as did Mantell for his handsome bearing. Mitchell was kindly received. Burroughs was quite charming. Viva, 13th and 14th.

American Theatre (Perez Eldridge, manager): Stephens and Gray's Dramatic co. did a big week's business here. They pleased their patrons, and that is all need be said. Collars and Cuffs is the present attraction.

Bunnell's Museum: Corinne drew crowds to this popular place every day last week. Her prowess has been frequently referred to. It is needless to say everybody left the Museum on a happy frame of mind at the end of every performance. The Two Orphans commencing 9th.

Items: Theodore Thomas' concert takes place at Carll's 19th.—Sarah Cowell, the elocutionist, will be seen at the Athenæum, 9th.—Jennie Kimball has become proprietress of two cos., one of which will do comic opera with Corinne as the luminary. The repertoire will be Mascotte, Olivette, Magic Slipper, Pinafore, Grand Duchess and Fra Diavola. During a terrific gale Saturday last part of the roofing of Carll's was blown down. According to the manager the loss will be covered by a thousand dollars. Repairs began immediately, and the performance for 9th will not be interfered with.—The New Haven lodge of Elks inaugurated their new meeting rooms the latter part of the month.—Bunnell is said to have negotiated for the appearance of the coachman's bride.

WATERBURY.

Opera House (Jesse Jacques, manager): On the 2d Chapman and Seller's Hee Atonement co. appeared to fair business. Knabe and Baxter's Royal Artesian Troubadours occupied the House, 3d, 4th, 5th and 6th. This co. deserves more than a passing notice, having literally packed the house at each performance. Harry Rayner, in his female impersonation, has to be seen to be appreciated. His Little Quakeress is an especially fine piece of acting. The musical team, Carr and Tourger, in their specialties, were never excelled on our stage. Of the rest of the co. each one is an artist at his business.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): A Midnight Marriage (William Redmond and Mrs. Thomas Barry) to a good house, 9th. The principals are good actors. Support fair. Pete Thompson, 17th. The Hungarian Band, 20th.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Raymond to good business last week in For Congress and Col. Sellers. This week, Off to Egypt; Lawrence Barrett, 11th.

National Theatre (Rapley and Kinsley, managers): Shadows of a Great City to good houses last week. Jefferson in Cricket on the Hearth, Lend Me Five Shillings and Rip Van Winkle this week. Pavements of Paris, 13th.

Ford's Opera House (John T. Ford, manager): Hoyt's Rag Baby to fair business last week. The Secretary, 11th.

Theatre Comique (T. F. Snellbaker, manager): This week the Imperial Japanese Dragon troupe; Lulu, the diving dancer, and the Alberties are among the new people, performance to conclude with Off to Egypt 11th.

ter's Wife, to a large house, 2d. Edna Carey as Edith Gray was very fine, and the performance was worthy of a crowded house. T. P. W. Minstrels to an immense house, 4th. The performance did not meet expectations.

JACKSONVILLE.

Strawn's Opera House (Frank C. Taylor, manager): There was a large audience to see Mr. Rooney's comb., 2d. The performance was generously applauded. Charles Gardner, as Karl, to splendid house, 4th. The star carries the audience with him from the opening to the close of the play, as was fully attested by the frequent applause. Carleton's Opera co., in Merry War, to one of the largest and best pleased gatherings of the season. Nobody's Claim, 11th; Partisanders, 12th.

AURORA.

Coulter Opera House (R. W. Corbett, manager): T. P. W. Minstrels, 9th, to a big house.

OTTAWA.

Sherwood Opera House (F. A. Sherwood, manager): Baird's Minstrels gave a good performance to a very light house, 2d. Hazel Kirke was given to a fair house, 3d.

INDIANA.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Louis Aldrich and a very strong co. presented My Partner to a good house, 2d. It was the best entertainment yet seen on the boards of this place. Those who were fortunate enough to witness the performance of Patti Rosa in Mizpah, 3d, were well paid. The vivacious soubrette will no doubt yet make her mark in the profession. Thompson's Opera co. in the Beggar Student had a good house, 5th, and gave good satisfaction. Hoop of Gold, 12th and 13th.

Academy of Music (C. B. Woodworth, manager): The Spitz-Erdmann Dramatic co. have been drawing good houses during the week. W. P. Lake one of the co. is a native of this city, and his friends turned out in full force. Helen Blythe in the Creole, 12th.

Attachment: Acting under orders from George A. Dickson, C. B. Woodworth the local manager, attached the baggage of the My Partner co. for a claim of $175, for breach of contract. Mr. Woodworth exhibited a contract with Mr. Aldrich to appear at the Academy, 12th, and claimed he had no advisement of its being cancelled. In the evening, after the third act, Mr. Aldrich appeared before the curtain and made the following explanation: "Ladies and gentlemen—I come out here, knowing, perhaps, that I ought not to rehearse my private grievances before you, but I must speak a word to vindicate myself in your eyes. To-day, with a view of injuring my house, breaking up my performance and prosecuting, or, rather, persecuting me, I was insulted as I never was before. In last May, a temporary agent of mine signed an agreement with the so-called manager, one George A. Dickson, to come here during the month of October and play at a place called the rink or something of that kind. The engagement was made with the stipulation that if the Temple was finished, he would play me in it. He claimed that the Temple would not be finished, saying that you folks did not have "sand" enough to finish it. Later I found that the Temple would be completed, and wrote to Mr. Dickson, saying that he must either return the contract or guarantee that I should play at the Temple. He replied evasively, and when I wrote demanding the contract he wrote us that it was at Indianapolis among some unimportant papers, and so the matter dropped. I have played all over this circuit of his, at Terre Haute and elsewhere in the State, and not a word said of matters, and when I came here to-day to play to you, I was treated in this infamous manner. Ladies and gentlemen, I like your town and don't want to shun it, but I shall have to in the future I am afraid, if this action of to-day is a sample of the treatment I am to receive in it. Mr. Dickson lied to me when he stated that the Temple would not be done, and through his agent here, whose name I forbear to mention, and who may be innocent in the matter has attempted to injure me. * * * Such is the law of this State, that it enables anyone to attach, as was done to me to-day, every stitch of wardrobe and every bit of property, for any claim, whether just or not. I am a stranger here, but luckily found some friends unexpectedly, who went my bond for me. The amount of money sued for is $175, about five times the rent of this elegantly upholstered and commodious rink, where they claim I should have played, and when you know that the building only holds $200 or $250, and their per cent would have been less than one-third, you can readily figure out this intended gouge. * * * I know that I am speaking in an ornamental temple which has been reared by the Masons among you, and of which you should be proud, and in which I am proud to play. (Cheers.) And as I wanted to be heard by you as a jury, I leave my case in your hands. I should be sorry if this action on the part of the managers in your rink should bring the town into discredit with the profession, but it will certainly be the outcome of such tactics. Again, I say, I leave my case in your hands." Mr. Aldrich left money in the hands of his attorneys and told them to fight it to the bitter end.—Eliza Nestle, sister of Commodore Thoote, is lying at her home ill, and will not be able to resume the stage until late in the season.—The damage suit of Millie-Christine, the double-headed woman, vs. Adam Forepaugh, for $10,000, was settled in the United States Circuit Court, but in what way does not appear, further than that Mr. Forepaugh paid the costs.—Mr. Turner, advance agent for the Spitz-Erdmann co., was released here, and secured the same position with Henderson's Uncle Tom's Cabin co.—F. J. Healey, a former MIRROR correspondent at Chicago, has reassumed the position of city editor on the *Gazette*.

INDIANAPOLIS.

English's Opera House (J. H. Anderson, manager): Helen Sedgwick, in Scott Marble's four-act Silver Spur, to varying houses 1st, 2d, 3d. The star was pleasing, and her specialties were well received. The play seems to have been written all around her. Lilian Olcott was billed for 4th, 5th, 6th, and "thereby hangs a tale." At Louisville, so we are told, young Tayleure, her manager, became cranky, and Miss Olcott's pains incited to hold the managerial reins. She attempted to relieve him, but he would not leave. The box-office receipts were attached. She gave bond and completed the engagement. Coming to Indianapolis, she was billed for Romeo and Juliet, Pygmalion and Galatea, Ingomar and Lady of Lyons. The co. opened to a big audience, but not much money, Thursday night. By Friday Miss Olcott had become physically unable to appear. She was taken ill at the hotel, and at once started for her home in Brooklyn with her uncle. Part of the co. were left here, but salaries had been paid up close, and only a little arrearage was to be met. It is quite probable that the co. will be reorganized here to fill as much of the time as is possible. In regard to the support, it was fairly good, but Miss Lilian, airy, fairy Lilian, had not the weight of expression to make her good in difficult roles. Barney McAuley, 11th, 12th, 13th; Michel Strogoff, 22d, week; M. B. Curtis, Jan. 1, 2, 3.

Dickson's Grand Opera House (George A. Dickson, proprietor): La Charbonniere, with Mrs. D. P. Bowers as Catherine, to medium-sized audiences, 1st, 2d, 3d. This did not take as well as it was hoped it would. The piece was being revised, and the revision of the first three acts was given on the 1st inst. From some reason, the play dragged, but the second night noted an improvement. Little can be said of the co. except the Pompon of Viola Allen. Fulton Russell, who is considered a good actor, did not suit as Michel, and left the co. 6th. Jacques Kruger, in Dreams, 4th, 5th, 6th. What more can be said than that the box-office and the audiences were well satisfied? Fannie Rice was compelled to respond to repeated encores. Private Secretary 11th, 12th, 13th.

Zoo (C. T. Gilmore, proprietor): A great big variety bill happily filled week of 1st. Mahoney's Raffle created laughter. For week of 8th, the management announce a stronger bill than before.

Museum: The fourth week of the museum was better than the first, and Sackett and Boyd feel at home here. The stage performance was good, as usual. The week of 8th they have Krao, the missing link, the Arctic survivors, tattooed dwarf, etc.

Elbow shots: Fulton Russell, the Michel in La Charbonniere, left the co. at Terre Haute, 6th. The 3d, at Indianapolis, was really his last night, but he appeared after that to instruct his sub. Maud Grubbs Stuart Marble, who is now at home here, is taking the leading parts in amateur theatricals.—Anna Dickinson lectures here 10th. Hope she will tell what she knows of purple Hamlets and pink Glasmas.—To keep pace with the elephant scare at the *Zoo*, the Museum got up a great vampire scare. The papers described graphically how the vampires had released themselves from their cage and paralyzed the negro janitress after midnight Saturday.—Manager Sackett ordered a private sitting of Krao, the missing link, for the press and other scientific men at the museum, 5th.—The correspondent does not like to be called a "croaker" or a "kicker," but he must say that the intelligent comp. gave him another bluff last week. In regard to the Master Whiteside co., the copy read: "The support was abominable, with two exceptions—the Laertes of Gowin and the Ophelia of Cora Tanner." The print read: "The support was 'admirable,' with two exceptions," etc. This would not be mentioned save to justify Miss Tanner.—W. W. Furst, the genial musical director of Dreams, has adopted the helmet from Heart and Hand for the combat in Dreams. It was tried in response to encore at Dickson's, 6th, and caught quite rapidly.—Sadie Cushman—poor girl—one of the Well-Fed Dora co. (Fortescue's), rather than walk home, "debuted" on the variety stage at the *Zoo* last week, and was created a popular favorite.—William Drucker requested me to thank the Atlanta correspondent for favors shown him and his co. Drucker was with the Lilian Olcott co. when it failed.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers): Undoubtedly the best attraction, artistically, that we have had this season was Louis Aldrich in My Partner, and I am sorry to say that the house was not near as good as it might have been. Helen Sedgwick and co. 4th in Silver Spur to moderate business. Star and co. good.

Grand Opera House (Bradbury and Son, managers): Ida Siddons' Female Mastodons to fair business, 4th. The co. is the best of the kind that has ever visited us. Ford Warde and co. in Damon and Pythias are here tonight (6th) to moderate business. Sullivan's Hibernian Blondes, 12th, 13th; Private Secretary, 15th.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The new version of La Charbonniere, rewritten by Howard P. Taylor, was produced here for the first time 4th and 5th by Mrs. D. P. Bowers and a splendid supporting co. Business was only fair. May Blossom, 11th; Nobody's Claim, 12th.

Items: I had the pleasure of a very pleasant chat with Howard P. Taylor. His reconstruction of La Charbonniere is now complete, and he will return to New York from Lafayette.

FRANKFORT.

Coulter Opera House (T. J. Smith, manager): Patti Rosa in Mizpah had a large house, 4th. Carl the Peddler, 12th.

LAFAYETTE.

Grand Opera House (F. E. Caldwell, manager): Nov. 27, Joseph Murphy in Kerry Gow. Nothing new can be written of Mr. Murphy; he still retains the fresh humor of the Irish which he portrays in so excellent a manner. Only average business. Lulu Hurst astonished a small audience with her manifestations, 4th. Ida Siddons' Females played to an overflowing house, 5th, composed entirely of males.

GREENCASTLE.

Opera House (Scott and Moberly, managers): The most original and unique organization in the United States or New Jersey is undoubtedly Dickson's Sketch Club. On the 4th, from the rising of the curtain to the fall they held the hearts of the audience. Two bright sketches, Edith's Burglar and Combustion contain more pathos and gentle turns of sentiment, combined with musical hits and specialties, than many dramas of five acts. Come again!

CRAWFORDSVILLE.

Music Hall (Voris and Miller, managers): Kernell Brothers' Specialty co. gave a very creditable entertainment to fair business, 4th.

HUNTINGTON.

Opera House (S. M. Sayler, manager): Nov. 24 and 25, the Wyman and Crawford Comedy co. appeared in Our German Farmer and Kathleen Mavourneen to very small audiences. The plays failed to please. A small audience was present, 2d, when Peck's Bad Boy with Philip S. Greiner, as comedian, appeared. Play very light.

Wed: Among the amusements this season the most pleasant one to Manager Sayler occurred 4th, when he took unto himself a helpmate in the person of Miss Lou Daily of this city. Mr. Sayler, who is a young attorney, is the eldest son of Judge H. B. Sayler, and has been brought up in this place. He is respected and esteemed by all who know him. Mrs. Sayler is the estimable daughter of the lamented Judge D. O. Daily, who was one of the most prominent and successful attorneys in Northern Indiana.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The Planter's Wife Nov. 27, to good business. Edna Carey and a strong co. won great favor. Silver King co. 2d, to the best business of the season. F. C. Bangs as Wilfred Denver, and Charlotte Behrens as Nellie Denver made quite a hit.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Nov. 28 and 29, the production of Burr Oaks attracted two good-sized audiences. The scenic and mechanical effects were the finest seen here this season. The piece seems to have been written to suit the scenery. The cast improved every opportunity. Carleton's English Opera co. rendered Merry War in splendid style, 2d. Jennie Bartlett-Davis received a double encore which was well deserved. Richard Golden divided the honors with Miss Davis. Maggie Mitchell as Fanchon delighted a fair audience 4th.

Foster's Opera House (William Foster, manager): Nov. 28 and 29, Jacques Kruger in Dreams scored a decided success. The Double U. T. C. co. to fair business, 2d and 3d.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Willie Edouin's old success, Fun in a Photograph Gallery, was repeated here 2d by Jacques Kruger and a capable co. to a fairly good house. The performance was one of the most pleasing of the season, Kruger's irresistible funnyisms keeping the audience convulsed the entire evening. Fannie Rice is a talented soubrette with a pleasant voice. She quickly found favor with her audience. The entertainment as a whole is even superior to that given by the old co., in the opinion of many who saw both. Draper's U. T. C. co., a dingy, battered party of barnstormers, aided by the usual intelligent donkey and a couple of rawboned canines, held the boards 4th, and entranced a houseful of the votaries of the high moral drama.

New Play: M. L. Berry, in advance of Mattie Vickers, opened 2d in this city as the guest of an old school friend. Mr. Berry reports splendid business for his star this season, which even the excitements of the late campaign failed to abate. He also states that Miss Vickers will next season bring out a new play, which is now being written for her by Mr. Hoyt, of Bunch of Keys fame.

MUSCATINE.

Old's Opera House (L. W. Olds, proprietor): Silver King 1st to a good house. Charlotte Behrens, as Nellie Denver, was exceptionally fine.

DAVENPORT.

Burtis' Opera House (A. L. Sireis, manager): Burr Oaks was the attraction 1st and 2d. Appreciative audiences. Carleton's English Opera co. followed 3d, to a large house.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Charles A. Gardiner, in Karl the Peddler, 1st, to fair house. Grau's English Opera co. in Queen's Lace Handkerchief 2d to fine audience. Iosefly 3d, to light attendance. Miner's Silver King, for which Manager Tucker had been holding 6th, gave us the goby without any explanation. Barlow-Wilson Minstrels 11th; Fay Templeton 18th; Grace Hawthorne, 22d; Lizzie May Ulmer, 29th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A fair-sized audience attended the presentation of Marsden's drama, A Wife's Honor, Nov. 29. Not much enthusiasm over the play. The Carleton Opera co. 1st, in The Drum Major's Daughter. Very warm greeting. The opera was presented in a most excellent manner. The title role was assumed by Dora Wiley, a charming and pleasing little artiste, whose voice is a clear soprano and of great sweetness. Jessie Bartlett-Davis, contralto, the drummer boy, has a charming and melodious voice. Barlow-Wilson Minstrels, 11th; Salsbury's Troubadours, 16th; Claybaugh's co. 19th.

OTTUMWA.

Lewis' Opera House (Conn Lewis, manager): Jacques Kruger in Dreams, 2d, to good business. Iosefly, pianist, 4th, to light business. Maggie Mitchell in Pearl of Savoy, 6th, to good business.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Planter's Wife co. came 1st, to good business. General satisfaction. Louise Sylvester, and, in my opinion, a tame co., with one or two exceptions, came 4th and 5th, in Little Ferret and Freaks to very light business. Lizzie Evans makes her second appearance this season, 11th; Falsely Accused co. 16th; Leavitt's English Burlesque co. 19th. Adamless Eden co. 23d.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Salsbury's Troubadours, 1st and 2d, in Three of a Kind, the best play they have produced since their original Brook, and Green Room Fun, which was given here in their last season's engagement. The audiences were quite fair, and the frequent laughter and applause were pretty good evidence of satisfaction all round.

Item: O. P. Updegraff, who is one of the managers of the Grand, and one of Topeka's wealthiest citizens, is now at the head of a new lumber firm, which, with the headquarters here, will have several branch yards in the State. His name is synonymous with success and if bustle, energy and square dealing do not make the concern a big go from the start, I shall be greatly mistaken.

LEAVENWORTH.

New Opera House (Ed. A. Church, manager): Mestayer's Comedy co. presented We, Us & Co., 1st, to a large audience. Co. evenly balanced, and each member an artist in their respective roles. Ezra F. Kendall made a hit in the character of Dr. Mole. Madame Theresa Vaugn was the recipient of a handsome, massive floral tribute. She responded to several encores during the evening, her singing being a feature of the programme.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Salsbury's Troubadours played Three of a Kind to the largest house of the season, 3d. It was the first appearance of the co. here, and they certainly made a most favorable impression. Grau's English Opera co. 11th; Creole, 15th; Lynwood, 16th; Fay Templeton Opera co. 22th; Two Johns Comedy co. 30th.

ABILENE.

Opera House (H. Bonebrake, manager): Maude Atkinson closed her engagement with The French Spy and Queen's Evidence. Miss Atkinson possesses undoubted talent and ability, and is particularly strong in the more emotional parts—a fact which her Pauline and Kate Mullaud proved. She was very charming and captivating in The French Spy. Careful of detail, graceful and pleasing, she made many friends. Her co. was well balanced. Special mention should be made of Mr. Fox, the leading man, and Mr. Clark, an old Abilene boy. Waite Opera co., 15th and 16th; Helen Blythe, 19th.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. Macauley, proprietor): [illegible] with the always welcome Nat Goodwin, was the bill to a large week's business, opening 1st. The farce served to introduce Goodwin in his happiest vein, while [illegible] gave opportunity to further illustrate the versatility and to enhance the promise of this comedy greatest of American comedians. The play is, to say the least, broad; but is an amusing and ingenious arrangement of situations for some cleverly conceived characters. Goodwin made all that could be made of Wizzard, and Jennie Weathersby was great as the old maid. The supporting co. was fair [illegible] James O'Neill in Monte Cristo, 11th, 12th.

Masonic Temple Theatre (Melbert and Friedlander, managers): Lilian Olcott essayed as Galatea, 1st, and remained for three nights, appearing as Juliet and Pauline at the other performances. She made a favorable impression, but failed to draw. Louis Aldrich, in My Partner, filled out the week to good business. The interest centers in this, the best of Bartley Campbell's plays, which, from present indications, has draught for many seasons to come. Mr. Aldrich's creation, Joe Saunders, stands boldly forth as a manly specimen of the border American. Luke Martin played Pardon's old part well, and Dora Goldthwaite repeated her intelligent rendering of Mary Brandon. The co. as a whole will not compare favorably with those formerly brought here with My Partner. The piece was handsomely staged and the engagement may be called one of the successes of the season at the Masonic. Dickson's Sketch Club, 8th; Burr Oaks, 15th.

New Grand (J. P. Whallen, proprietor): Zozo, the Magic Queen, with its gorgeous scenery, calcium effects, marches, dances, [illegible], variety features, etc.—held the boards last week, attracting fair patronage. The scenery, which was very good, is the only thing deserving notice. The concluding scene was really beautiful.

Harris' Museum (P. Harris, proprietor): Business continues very good, where the Harris Opera co. have been giving very good performances of Pinafore and the Chimes of Normandy. Of the principals Annie Caldwell carries off the honors. The co. is really good, the costumes neat, the voices fresh. Jennie Quigley, the midget, attracts much attention. This is a favorite resort for the children. Manager Harris has certainly made a success where, to those who had reasons for thinking as they did, it was least to be expected. The Opera co. remains another week, presenting Billee Taylor, the Chimes, Pinafore and Mascotte.

Items: Hobbies was given Saturday night of Goodwin's engagement to a large house. The imitation of well-known actors took the house by storm. Disappointment was expressed at the failure of Eliza Weathersby to appear.—George H. and James R. Adams joined the Zozo co. here, adding materially to the specialty portion of the programme.—Wednesday, 12th, Walter Bentley, of the Burr Oaks co., will present The Bells, Irving's play, for the benefit of the Press Club.—There was a decided desire to see Goodwin in [illegible], but he was unable to give the sketch, as certain scenery [illegible] was destroyed by the burning of the Grand Opera House, St. Louis.—Nick Roberts is here doing good advance work for Monte Cristo. Nick is one of the old-timers.—Fannie [illegible], of Nat Goodwin's co., made a most favorable impression, her beauty, grace and natural acting making her an immediate favorite. May she come soon again.—George H. Murray, representing Burr Oaks, is here doing good work for his show.—Roland L. Tayleure was deposed from management of Lilian Olcott here early during past week, Edgar Edgerton superseding him. Tayleure has sued for salary he claims is due. In the statements of the several interested parties, Miss Olcott seems to have decidedly the best of it. The *Commercial* had a most amusing account of an interview with the new manager, Edgerton, wherein his high and mighty airs were unsparingly burlesqued. His managership simply ran against the wrong man.

PADUCAH.

Morton Opera House (Morton, Kirkland and Quigley, proprietors): Robert McWade came 2d and 3d, and gave a splendid impersonation of Rip Van Winkle. Cremer's Banker's Daughter, 5th, to fair business. The performance was first-class and scenery good. Hilton [illegible], 12th.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): A very poor co. styled Richardson's Dramatic comb. played Rosedale and Danites to very slim and sorely disappointed audiences Nov. 28, 29. Bachelors, to a rather good house, 29th, matinee. Carrie Swain in Little Joker, 5th, to a full house.

MAINE.

AUGUSTA.

Granite Hall (Charles P. Morton, manager): John Murray as Fagin, the Jew, in a new version of Oliver Twist to a small audience, 1st. Mr. Murray himself was good, but, with one or two exceptions, his support was bad. Play very poor. William H. and Marion Spencer, 3d, gave an illustrated lecture on Spiritualism to a small audience of boys and "toughs." Cheap affair.

PORTLAND.

Theatre (Frank Curtis, manager): This house is falling behind in attractions, and has been closed since the 27th.

City Hall (J. C. Stockbridge, manager): Prof. Mohr, the illusionist, 5th, 6th, was well patronized. His necromancy was good, and his feat of suspending Ocean in mid-air was truly wonderful.

People's (Charles Lancell, manager): Seven new faces, a good olio and fine house is sufficient, and with troupe of Parisian Blondes for next week, the managers are surely deserving the patronage given them.

Briefs: Stockbridge has a strong card for the 12th in the Boston Symphony Orchestra. Coupon Bonds was finely staged and well acted by the East Deering (Me.) Dramatic Club, 5th, and the "Kids" is looking for a good backer to star him in this piece after March 4, 1885.

BANGOR.

Opera House (Frank A. Owen, manager): The Cecilia Club gave a complimentary concert, 2d, to large house. John Murray, as Rip Van Winkle and Fagin the Jew, 5th and 6th, to light houses. Murray was very good.

Briefs: Edward Buck, formerly an usher at the Opera house, now has charge of the gallery box-office. The new Union Hall, with Charles S. Pearl as manager, will be formally opened 12th. The Skating Rink seems to be on its last legs. The bills of Escaped from Sing Sing, offering a reward for the apprehension of Yorkshire Bill, have been taken by many for a genuine proclamation.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager): Leland's Juvenile Opera co. appeared 4th and 5th, in a new opera called Our American Minister, to fair business. The opera is very good and was presented in an excellent manner. The acting of Lilian Cameron, the leading lady, and her sister Jessie Cameron as Prince [illegible] were especially good. Gus Williams, 17th.

CUMBERLAND.

Academy of Music (Charles I. Sanders, manager): Rickaby's Pavements of Paris co., 5th, to a fair and well pleased audience.

MASSACHUSETTS.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Moore and Holmes Burlesque and Specialty co. played here, 2d, to small audience. Deserve better. The Craggs Family of Acrobats were acknowledged the best thing of the kind that ever appeared here.

FITCHBURG.

Opera House (F. A. Cutter, manager): Callender's Minstrels, 3d, to a fair house. Moore and Holmes' Burlesque co., to fair house, 5th. The Craggs were very fine.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Callender's Minstrels, 5th, under G. A. K. management, to a good business, considering other counter-attractions. The co. did not give as good satisfaction as in former years. The singing of the Hyers Sisters, however, was fine.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Private Secretary to very good houses, 1st and 2d. The Boston Theatre co. gave Youth, 4th and 5th, and matinee to poor houses. The New York Ideal Opera co. give Madame Angot and Girofle-Girofla, 12th and 13th. The Boston Theatre co. in Zanita is booked for 17th and 18th. Young Mrs. Winthrop, 19th and 20th, and matinee.

Personal: Leonard Grover, Jr., made himself very agreeable to a number of friends while in the city. Nancy will be given by the Boston Museum co. in Mechanics' Hall under the auspices of the lecture bureau.—The Dime Museum has gotten under way and will succeed in drawing some of the receipts from the theatre.—Manager Wilkinson entertains his theatrical friends very handsomely at the Bay State House.

LYNN.

Music Hall (James F. Rock, manager): Jessie Couthoui, reader; Emma Howe, soprano, and the Schubert Quartette appeared at the sixth entertainment in the Star Course, 4th, to the usual large house. Adamowski, who was to have appeared, was detained on account of illness. The Leopolds presented Frivolity, 6th, to a fair-sized house. The gymnastic feats and tricks, although they worked very slow, were clever. The acting of the co., with the exception of [illegible], was very fair, and the piece is the [illegible] ever saw. Callender's Minstrels, 15th; Gilmore's Band, 17th; John Murray, 20th; Her Atonement, 29th.

Personal: [illegible], the popular contralto of the Bunch of Keys co., whose recent death has cast a gloom over her associates in the profession, was at one time a member of the Unitarian Church choir in this city. Her sudden demise is keenly felt by a large circle of friends who were attached to her for many lovable qualities. [illegible] reading of the scenes from Ingomar was the most enjoyable feature of the Star Course entertainment. I understand that my old friend, Professor Mohr, the magician, has been doing a large business with his new mystery, Jess. He will shortly appear in our city.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The Boston Museum co.—at least the minor part of it—with that clever comedian, Sol Smith Russell, presented Nancy 4th to very good business. Russell, as the Secretary, was immense, and the rest of the characters were in competent hands. Her Atonement co. 11th; Lotta, 12th; Denman Thompson, 23d.

Tips: Harry W. French gave a course of five lectures at the Academy [illegible]. The Boston Museum co. close their Nancy season [illegible], but will continue on the road with some other Museum success. Sol Smith Russell tells me that his contract with Field does not begin until 13th. He expects to join the Museum stock co. about the first of the year, and may be seen in his new play, the name of which has not been fully decided on. If it proves a success it will probably be played by the road co.—J. A. Crabtree was here last week in the interest of Lotta. And that reminds me that Lotta's pictures have grown about five years younger since last seen here.

TAUNTON.

Music Hall (A. B. White, proprietor): Sol Smith Russell, supported by a part of the Boston Museum co., appeared 3d, in Nancy, to a large house, giving general satisfaction.

NEW BEDFORD.

Opera House (J. C. [illegible], manager): Nancy was presented, 1st, by a Boston Museum co. to large business. The performance was very fine. Sol Smith Russell, as the Rev. Richard Simpson was inimitable. A Madison Square co. appeared in the same play under the name of The Private Secretary, 4th. The co. was inferior to the museum co. Fair business. Zanita, 12th; Florence Marryat and Meigs Sisters, in the Lyceum Course, 16th; Her Atonement, 19th; Leopold Brothers, 27th.

HAVERHILL.

Academy of Music (J. F. West, manager): The Leopolds, in Frivolity, 2d, to a good house. Callender's Minstrels, 4th, to a fair house. [illegible] Peck's Bad Boy, 6th, to a poor house. Co., as a whole, very poor.

BROCKTON.

City Theatre (W. W. Cross, manager): The Leopolds presented their amusing comedy to a good house 5th. Audience laughed and applauded with enthusiasm. The features of the play are the statuary, the drum band and the [illegible] which closes the last act. Lotta, 11th; concert in the People's Course, 12th; Her Atonement, 13th; Peck's Bad Boy, 16th.

Opera House (H. L. Bryant, manager): The Norfolk Jubilee co. gave a fair concert to a light house, 4th. This house is a place of the past for theatrical purposes. The stage has been removed, and it is being fitted for business apartments, leaving a small hall for lectures and concerts.

LOWELL.

Music Hall (Walter S. [illegible], manager): Moore and Holmes' Burlesque and Specialty co. gave a capital performance, 6th, to a fair house.

[illegible] Hall ([illegible], managers): This place opened 8th, with the following people: The Brennans, Captain Laible, Dora Hart, [illegible] Brothers, Walter Bray, Louise Harrison and ten young ladies in the first part. The bill will be changed weekly.

HOLYOKE.

Opera House (Chase Brothers, managers): Chang's Museum and Novelty co. week of 1st, to very small business. Nancy, 11th; New York Ideal co., 13th; Jollities, 15th; Den Thompson, 17th; R. L. Downing, 30th; Gilday and Beane, 31st.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, manager): Ristori opened 1st, to a magnificent house, in Elizabeth, Queen of England. Much has been said of this great actress, [illegible] acknowledged. In her art, one cannot [illegible] infinite variety. [illegible] more or less affected by the [illegible] of its exponent, and Ristori shows marks of age in face, figure and walk. She played Marie Antoinette, 2d, before a large and brilliant audience. The Abbott [illegible] sang Faust, [illegible], Bohemian Girl and [illegible], 3d, 4th, 5th and 6th and Saturday matinee. The ladies of the chorus were mostly young and pretty, the costumes were fresh and the engagement as a whole was a grand success. [illegible], 11th, 12th and 13th; Levy Concert co., 13th; Mark Twain and George W. Cable in their two-headed show, 16th, and the [illegible] Concert co., 17th.

Detroit Opera House (Charles A. Shaw, manager): The Black Flag held the boards the first three nights week 1st. The remainder of week was filled by [illegible] and Farron in The Emigrants. The theatre was well filled at each performance. Devil's Auction, 8th; Roland Reed, 15th, 16th, 17th.

White's Grand Theatre (Charles O. White, manager): Kernell's comb., the first half of week, played to good business and seemed to give general satisfaction.

Chaff: The Milan Opera co. will sing in Detroit, 16th, 17th and 18th, on which days Madame Janish will also appear.—Manager C. O. White will visit the New Orleans Exposition.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Siberia, with its Russians, Nihilists and gems, to [illegible] audiences, 1st and 2d, but never before was a play more completely staged here, nor did the [illegible] ever work better than on these nights. Murray and Murphy's Irish Visitors, 4th ([illegible]). [illegible], with a co. as vile as the play, if it may be called a play. The number of auditors far exceeded its merits. Margaret Mather, as Juliet, 6th, to a full house, composed of the elite of the city. Her mechanical acting smacks of Daboste. Years may better her acting [illegible]. The support, composed of Fred Paulding, Milnes Levick, Davidge, Carrie Jamison and Kate Fletcher, are too well known to need criticism.

Brevities: The month is chock full of cloud dates: Lights o' London, 12th, 13th; Jacques Kruger, 15th; and Romany Rye, 17th, 18th.—The Silberia-Patti Rosa lawsuit doesn't come off, it is understood—more fuss than feathers.—Fred. Berger lost Fred. Berger's takes The Gallery Slave on its tour, doing the smaller towns out West.—Mrs. Annie Berger-Lynch has gone to New York.—Sam Gress and Charles H. [illegible] came and went in the interest of Aimee and Lights o' London this week.—A dime museum was opened 6th at Knapp's Skating Rink with Shields's Comedy co. as the attraction. They are looking for attractions. One Rink less!

IONIA.

Armory Hall (K. R. Smith, manager): Donaldson's Dime Museum, 1st, 2d, 3d, to good business.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Nov. 25, Rhea in Yvonne drew a crowded house. She recited "The Marseillaise" in the costume of the French Republic, and had to repeat it twice. Laura E. Dainty in A Mountain Pink, 1st, did much better than last year. Good house.

KALAMAZOO.

Academy of Music (Benjamin A. Bush, manager): Murray and Murphy, in Our Irish Visitors, played to fair house, 2d. Margaret Mather, in The Honeymoon, to a good house, 3d. Laura Dainty, in Mountain Pink, to fair house, 5th. Planter's Wife, 11th; Roland Reed, 18th; Levy Concert co., 20th; Beggar Student, 23th.

PORT HURON.

City Opera House (Clay and Buckley, managers): One of the finest entertainments ever given in this city was The Black Flag, 4th. Mr. Thorne is ably supported by Harry Hawk.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): A Mountain Pink, with Laura E. Dainty in the leading role, 2d, to small house. This was Mrs. Dainty's second appearance. She has improved very much and has good support. Murray and Murphy, in Our Irish Visitors, 3d, to small house. They have a good co. Margaret Mather, 4th, as Juliana in The Honeymoon, to a good house. A [illegible] Bunch of Keys, 11th; Jumbo Davis, 16th; Mr. Rooney, 31st.

LANSING.

Buck's Opera House (M. J. Buck, manager): Patti Rosa, in Mizpah, to fair house, 1st. Margaret Mather, 5th, in The Honeymoon. The night was wet and only a small house attended what must be called the most finished performance lately seen in Lansing. Seldom in the provinces can be seen in one cast such artists as Miss Mather and Messrs. Levick, Paulding, Davidge and Dean. The verdict of the small though appreciative audience was that Miss Mather is one of the brightest stars in the histrionic firmament.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Lizzie Evans, 1st, 2d, 3d, and matinee in Fogg's Ferry and Little Dew Drop. Although the houses were not large, yet appreciative audiences enjoyed the performance of the vivacious little actress, giving her the compliment of repeated calls before the curtain. Miss Evans is active, versatile and attractive, possessing evident dramatic ability and a fine conception. She would insure her success in a play written especially for her. Ida Burrows and Harry Watson [illegible] filled their roles and deserve mention. The co. is light. Barlow and Wilson Minstrels, 4th, 5th, 6th, and matinee, packed the house to the doors. The co. is a strong one and gave an exceedingly good performance throughout. Barlow and Wilson, Carl Rankin, Hawley, Dougherty, and Adams and Casey, were very entertaining and kept the house in a perfect uproar of applause. One of the best minstrel entertainments ever given in St. Paul. Beggar Student co., 10th, 11th, 12th.

Olympic Theatre (Edwin P. Hilton, manager): Attractions week of 1st Leavenell's Lovely Ladies and a fine olio by Alice Mansfield, Little [illegible] and Rankin, G. B. Steele, J. [illegible], Freddie [illegible], James McGinnes. Fair business. Lily Clay's Adamless Eden co. week of 8th.

Agents: H. J. Clapham, manager Barlow-Wilson Minstrels is a courteous and pleasant gentleman to meet. He has many friends in St. Paul. Mark Thall, general agent Adamless Eden co. is in the city, working up business for his co., billing the town lively. He is a worker.

WINONA.

Philharmonic Hall (Gray and [illegible], managers): Nov. 28, Abbie Carrington's Opera Troupe in selections from Faust and Martha in costume. Very good satisfaction. House fair.

MISSISSIPPI.

MERIDIAN.

Meridian Theatre (Levi Rothenberg, manager): C. B. Bishop, presenting Widow Bedott, satisfactorily entertained a good audience 2d.

MISSOURI.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): [illegible] W. A. Mestayer, Theresa Vaughn and [illegible] [illegible] Gorman's Comic Opera co. did well in Little Duke for matinee and Queen's Lace Handkerchief at night of 6th. Gallery Slave comes 13th; [illegible] 15th; Mme. [illegible] Female Minstrels, 22d.

KANSAS CITY.

Coates Opera House (Hel. H. Hudson, manager): Owing to the burning of the Grand Opera House at St. Louis, Only a Farmer's Daughter, which was billed for this house week of 1st, filled open dates of 3d, 4th and 5th here. Lillian Lewis as the adventuress and William A. [illegible] as Harold Lovejoy were fair. The support was poor; the business light. The Romeo-Adams Opera co. week of 8th.

Gillis Opera House (Gordon F. Gale, manager): [illegible]

[illegible]

ST. JOSEPH.

Tootle's Opera House (T. J. [illegible], manager): [illegible]

MACON.

Wright's Opera House ([illegible], managers): [illegible]

LOUISIANA.

Bryant Opera House (D. C. Bryant, manager): Mr. Rooney's New York Star co. 1st, to a good house, giving a splendid performance. Grau's English Opera co. in Queen's Lace Handkerchief, 3d, to large and appreciative audience. Fay Templeton Opera co., 24th.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Bobb and Perry's Bunch of Keys played to a large and well-pleased audience, 2d. Co. good. [illegible] was to appear 5th. Stanley's Female Minstrels, 19th.

MONTANA.

BUTTE CITY.

Renshaw Opera House (John Maguire, manager): The Grismer-Davies comb. opened Nov. 24 for six nights and two matinees. An fine house greeted the first performance, but as the week advanced the crowds diminished. The repertoire included Monte Cristo, Camille, Michael Strogoff, [illegible] and Lights o' London, all of which were creditably presented. The public was pleased, and the management, financially speaking, have no cause for complaint.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The Carleton English Opera co. gave three pleasing and profitable performances Nov. 28 and 29, Boccaccio, La Fille Du Tambour-Major and Merry War. The Drum Major's Daughter, which was given for the matinee, brought out the full strength of the co. and was the best thing they did. Maggie Mitchell appeared 2d and 3d. The first night in her familiar character of Fanchon, and the second in her new play, Maggie, the Midget. On the principle of trying it on a dog, the play was given here for the "first time on any stage," and to a large audience. The plot is not devoid of interest, and some of the situations are interesting, but the whole thing is evidently framed to display Miss Mitchell's peculiar powers. In this it succeeds very well, especially in the first two acts, where there is much girlish dancing and skipping. The usual hesitation and stumbling incident to a first performance were very noticeable, and the play dragged. Possibly it will improve with time.

FREMONT.

Bullock's Opera House (George Yates, manager): Sullivan's co. played 1st to fair audience, [illegible] in a novel way panorama scenes in Ireland with Irish and German dialogues, singing, etc.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): A Wife's Honor co. 1st, to fair business; fair satisfaction. If Mr. Marsden wishes to make a success of his play he should get an actor to impersonate the hero and content himself with a minor part.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Leopolds in Frivolity secured a large audience 1st. Moore and Holmes' Burlesque and Specialty co. attracted but a small house 3d. The tumbling and acrobatic business by the Craggs was the best ever seen in Manchester.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Big houses were the rule all last week, proving that Dan's Tribulations has still a hold on the people. Charles A. Mendum's Seven Ravens co. opened 8th for three nights. Large house greeted them. The co. is an inferior one. Wainwright is the principal attraction. A Parlor Match holds the boards last three nights of this week. R. E. Graham in Brother Max, 15th, 16th and 17th.

Washburn's Museum: Pauline Markham and a fair co. display their abilities in Two Orphans, Lad Astray and Ticket-of-Leave Man. The former play drew a large house, 8th. This house is becoming quite popular.

Tabernacle: Victoria Hulskamp-Morosini, assisted by some rather clever artists, gave a grand concert, 8th, to a large and enthusiastic audience. The venture was a financial success.

Items: Alfred P. Beaven is once more gathering a co. together. It is to be called B. A. S. S. T., and will open shortly at the Academy.—Many of the ladies who attended the Morosini concert were disappointed in not seeing Victoria's husband brought forward. They looked anxious every time a door was opened near the platform, evidently expecting to see a flash of footman.

NEWARK.

Park Theatre (Leonard Gray, manager): M. B. Curtis in Sam'l of Posen, 4th, 5th and 6th, drew good houses.

[CONTINUED ON EIGHTH PAGE.]

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MIRROR LETTER-LIST.

***The New York Mirror has the Largest Dramatic Circulation in America.

An Honest Triumph.

As Julia, Mary Anderson has scored another triumph abroad. If the London critics are not unanimous in bestowing praise upon our fair countrywoman's performance, it is significant that those who care at it are not numbered among the writers who are held in esteem or whose opinions are entitled to respect.

It is pleasant for Miss Anderson's admirers in her native land to reflect that her remarkable achievements have been accomplished by honest work and without resort to those questionable and adventitious aids which are generally employed to jockey an actress into prominence on the English stage. Her success has an essentially legitimate foundation, and therefore it is genuine and destined to be permanent.

Neither Miss Anderson nor her manager, Mr. Abbey, have sought to curry favor with the press in the Anglican fashion. As an esteemed contemporary on the other side remarks, there have been no "champagne and oysters, or dress rehearsals, with supper and shilling cigars to follow." Despite the neglect of these customs, which are "more honored in the breach than th' observance," our actress has attained great popularity with all classes of the public.

Of course, this strict adherence to respectable methods has aroused an inimical feeling in disreputable quarters. One unblushing scoundrel who wields a pen has had the indecency to assail Miss Anderson because she is a good and virtuous woman and bears an irreproachable private reputation. This person, who prostitutes criticism, asserts in substance that he "wants a Juliet who can act. It does not signify whether she is a harlot or what she is. The fact that she is good to her mother and goes home to her tea should not be urged in mitigation of bad acting." To this brutal sentiment another writer replies: "Surely the facts that an actress is good to her mother and goes home to her tea, and is clean and wholesome generally, are not in themselves proofs that she does not possess ability, except in the minds of those who look upon virtue as an offence; certainly they ought not to be used as arguments against her. Mary Anderson is undoubtedly the most popular Juliet we have had; and even while her critical foes are howling, she is playing to crowded and delighted audiences, and will so continue to play for many weeks to come."

Where Most Danger Lies.

The catastrophe in a variety theatre at Glasgow last month, whereby sixteen lives were lost and many people were injured, shows again from how slight a cause a body of spectators can be thrown into a state of panic. The disaster in question resulted from some criminally foolish or malicious person shouting "Fire" while a party of gymnasts were performing on the stage—there was no fire, but the thoughtless thousands assembled in the vast music-hall made a wild rush for the street. The occupants of the top tier and the pit came together upon a narrow staircase used for both portions of the house, with the fatal consequences above mentioned.

It is worthy of note that whenever panics occur from any cause in places of amusement, the accidents and fatalities are chiefly confined among the patrons of the cheaper sections. No doubt this is in some measure due to the fact that the facilities of exit from the galleries are less ample than they should be; but we believe that it is chiefly ascribable to the comparative ignorance of the classes who frequent them. It cannot be denied that there is less collective intelligence among the "gods" than among the people who are found in the parquet, and therefore it is easily understood why, in cases of alarm, the brute instincts of the mob up aloft show themselves in a desperate, unreasoning stampede. Courage is synonymous with culture, and under similar circumstances the occupants of the orchestra usually temper fear with discretion, and are much more likely to beat an orderly retreat from threatening danger. Distinguished military officers have borne witness that men of superior intelligence make the best soldiers, and that men of mere brawn cannot be compared with them in the matter of bravery and resolute obedience to authority. In the late war merchants, clerks, lawyers and other professional men who enlisted voluntarily were found to be courageous in action, while ignorant hirelings of muscular physique quailed and became panic-stricken under fire. The same supremacy of mind over matter is found among the public. In moments of danger both mentality and animalism are asserted by the two classes, with what result the history of every catastrophe in a theatre during the past fifty years clearly demonstrates.

Admitting this distinction, it behooves managers and the authorities that control the arrangements of public buildings to take extra care in providing wide and ample means of egress from the cheap portions of the theatres. And in variety or music halls, where crowds of small intelligence habitually congregate, nothing should be left undone to render safe and rapid exit possible in case of emergency. It is for this unreasonable class of theatre-goers that the greatest protection is essential. The terrible occurrence in Glasgow is the last of a long list of horrors proving the fatal effects of a disregard for this simple fact.

A Suggestion.

The Playgoers' Club, formed not long ago in London, has met with a good deal of popularity. The object of the association, or league, is simply to hold meetings at stated intervals for the purpose of passing judgment upon plays and actors and discussing any question of dramatic interest which may arise from time to time. The membership is large, and the Club already wields a wide influence among the general public, for reports of its proceedings are published at length in the newspapers. Dramatists, critics and actors are invited to read papers on pertinent topics before the organization, and these discourses are utilized for an impartial exchange of ideas. Already the members have taken a step toward remedying two abuses that hitherto have gone unchecked in London play-houses, by deciding that the right to hiss should be sparingly and discreetly exercised, and that the British sport known as "author-baiting" is both cruel and unmanly.

There is less necessity in this city for a Playgoers' Club than there is in London. Nevertheless, such an institution might prove not only a valuable factor in the development of dramatic art, but a boon to managers. At present there exists no direct means of communication between the amusement caterer and his supporters. The press, it is true, is a guide in some measure, but it represents individual expression of opinion—not the voice of the public. A Playgoers' Club, composed of earnest and intelligent theatre-patrons, would often, we think, indicate to the managerial fraternity a successful line of policy. At present every new departure is attended with more or less risk. The manager has to experiment with the public, and perhaps incur heavy losses before finding that he has committed an error in judgment. If he had an organization at his elbow representing the public, it would be possible to learn what was required, and a simple matter to supply the demand.

At all events a Playgoers' Club in New York could do no harm, and even though it did not fulfil the useful function we have suggested, we should like to see one organized, because activity of that sort stimulates interest in the drama and strengthens the hold of the Theatre.

Pulpit Perversions.

If pulpit denunciations of the Theatre continue at their present pace and on their present principles, it will be necessary to establish a retreat to which the frenzied parsons may retire. A reverend censor, holding forth the other evening at an uptown church, delivered himself to this effect: "I don't know what goes on inside the theatre, but from the show-bills I see in the saloon windows and the criticisms I see in daily papers, I judge people see nothing there but seduction, adultery, murder, false marriage, robbery and blasphemy."

Not accepting the learned divine's statement as to fact, we may ask him whether he does not see in the open world that which he denounces as special to the theatre? The staple of the world is no less the staple of the theatre, with this advantage—that in the world it is presented in the gross and on the stage it is subjected to a percolating process, which purges it in a measure of its vicious influence.

That which the censor reads every morning in his newspapers in the crude state, and with its rank aroma fresh from the facts, is deodorized by the drama with a wholesome end in view. Nor must our divine draw hasty conclusions from the show-bills—these in such shape as he cites them do not represent the theatre people, but the counterfeits and imitators of the theatre, and do not and cannot claim to issue from temples of the drama or legitimate expounders of its methods. If it so much raises the gorge of clerical disgust that the crime and vices he catalogues are brought to public notice, why does he not turn his batteries upon the sensational dailies which make it their business to be the first and foremost in the field with fetid scandals and blazon them in their columns as the chief attraction to their readers?

It is the raw facts of vice and immorality that are furnished as the sweet morsel under the tongue of thousands every day, morning and evening. The Theatre, in the exercise of its proper functions, would present the wholesome lesson of life itself under the counsel of wise men and skilled instructors who know what to teach and what to suppress.

The Stage, too, has its pulpit, from which it delivers, and has delivered, in all ages, the subject lessons and opened the purest paths which human nature may walk and be taught by the way. Its chronicle is not to be found in saloon-window bills, but in immortal records.

Caution.

A colonial hat is frequently seen topping the door of a shop where head-coverings are supplied, and it no doubt occasionally inspires one in quest of such accommodation to enter, under the conviction that he can there be furnished with a hat of any size he may want.

In such expectation the adventurer is sometimes deceived, the hat passed upon him by the latter being either too large or too small. The latter, we believe, proves oftenest the case, the inducement offered being that it is "just the thing," and the unhappy purchaser consequently finds that his brains are so pinched that they scarcely have room to act.

This similitude appears to apply to the present condition of the international copyright question, which is such that it may happen a measure may be accepted that does not meet the case. The bill offered has been evidently drawn more in reference to the protection of American book authors rather than of American dramatists.

The fact is lost sight of that while American literature has a considerable bearing in England, which might make it possible that American book copyrights would produce here a considerable return, the American drama is in England of very little account. The result would be, therefore, that the balance of trade would favor the English and not the American dramatist, and that the law would strengthen the English playwright in the United States by giving him a sure card to work with and to domineer the American market with protected plays of London manufacture.

The point at which we now reach, and to which we respectfully call the attention of our friendly advocate, Hon. Will English, Member of Congress from Indiana, is that no international copyright Act should be accepted which does not provide in some way for the protection of the weaker party—the American dramatist—and afford him a better and more secure field for his labors.

We make this appeal with more confidence as Mr. English is himself a theatrical manager, and will understand the bearings of the question in all its relations. On his sagacity and experience we think American dramatists may rely to have their interests secured in any bill that may be offered.

These remarks we offer in no invidious or obstructive spirit as regards the bill offered at the last session by Mr. Dorsheimer, but we have not been able to find in the provisions of that bill any sufficiently distinct feature which would inure to the betterment of the American drama and such playwrights as march—or would like to march—under that blazon.

We earnestly urge that it behooves all of that kith and kin to bestir themselves at once that they may not be left in the lurch on the final legislation.

Going Aloft.

We have not a single word to say as to the good intentions of the projectors of the Lyceum School, and we stand ready to cheer all good results accomplished. To a certain extent the Lyceum corresponds with a schoolship lying in harbor and used to instruct neophytes in seamanship aloof from the sea and its perils, with all the contingencies, trials and adjustments to details in actual service.

The Theatre is that ship at sea, and puts in use and applies to immediate occasions all the faculties and resources of the mariner. No amount of amateur instruction or amateur acting can secure the experience, facility and ease which arise from a *bona fide* performance with the adjuncts and surroundings of a genuine play and in the face of the public as ordinarily constituted.

The actor, to succeed as a living representative of the drama, must find himself in the midst of all the entanglements and environments of an actual event. There is no positive substitute for this practical schooling.

Our purpose in setting forth this view of the matter distinctly is to impress on the young aspirant for histrionic honors that he need not hope to attain them by any short cut or by neglecting the methods which have placed on the roll the names of Booth, Forrest, Cushman, Wallack, and others of established renown.

At the same time we are glad to learn from the directors of the Lyceum Theatre School that its promoters have all been surprised at the aptitude shown by the majority of the students and the improvement they have noticed since their work began. This is assuredly of good augury for the future drama of the country.

Personal.

MORRIS.—The picture which heads this column is that of Kate Morris, a native of Louisville, who is to play Pauline in Davidson and Morrison's Called Back. Miss Morris has achieved reputation in the West in emotional parts.

FRENCH.—T. Henry French sailed for England yesterday.

COULDOCK.—C. W. Couldock, the veteran Kitchen, is in Chicago.

JEWETT.—Sara Jewett will go to Europe next Summer—perhaps to act.

ROYSTON.—Will Royston has been engaged for comedy with Kate Claxton.

HARRISON.—Alice Harrison will shortly resume acting, having recovered her health.

BROWNE.—George Browne, of chop-house fame, is rapidly recovering from his long illness.

CHRISTMAS.—The list of contributors to our Christmas Number will be published next week.

PLYMPTON.—Eben Plympton left for St. Louis on Wednesday morning with the Lynwood company.

STETSON.—John Stetson has been very ill in Boston. He may be able to return to the city in about a week.

TAYLOR.—Edward Taylor denies the report that there is bad feeling between Madame Janauschek and himself.

LUCETTE.—Madeleine Lucette will leave for England in a few days to visit her relatives. She will be absent but a short time.

NORTON.—Stanch friends of John W. Norton have recouped him for half his losses. His benefit in St. Louis netted him $5,000.

BERNARD.—Bessie Bernard, Grace Hawthorne's press agent, has been called to her home in New Orleans by the death of her father.

BARRYMORE.—Maurice Barrymore has made a decided success as Count Orloff in Diplomacy with the Spycrofts at the London Haymarket.

MASON.—Since he joined the Union Square company J. B. Mason has steadily grown in favor. He has done well in every part that has fallen to his lot.

MORRIS.—Edward Morris, of Harrison and Gourlay's company, whose Policeman in Shipped is an amusing feature, was quietly married on Saturday.

LUCETTE.—Madeleine Lucette sailed for England yesterday. She will be absent but a short time, her object in going abroad being to pay a brief visit to her parents.

CORINNE.—We publish on our title-page an excellent portrait of Little Corinne, who has become a great favorite in nearly every part of the country as the star of the Mavericksboro.

LANGTRY.—Mrs. Langtry has decided to begin her season at the Prince's Theatre, London, next month, with The Lady of Lyons. It will be her first appearance as Pauline before the play-goers of that city.

STRAUSS.—Maurice Strauss, a gentleman well known in professional and amateur circles, sailed yesterday for Europe on a visit of some months' duration. He will travel through the British Isles and visit the Continent.

HOLIDAYS.—Mirror correspondents are requested to mail their communications for Christmas and New Year's weeks to reach us on Monday, Dec. 22 and 29, respectively. That is, twenty-four hours earlier all round.

RUSSELL.—Friends of the family are endeavoring to effect a reconciliation between Annie Russell and her mother. Since the marriage of the young actress she has been grieving because her mother will not recognize her.

MILN.—George C. Miln disagreed with the press during his San Francisco engagement, and his manager says the dispute resulted in financial benefit.

The Usher.

Or Gluttony
Shall blow who can! The dailies will blow equal.
—Love's Labor's Lost.

Old Mr. Couldock is angry, I hear, over the termination of the Hazel Kirke tour. When the company were telegraphed for to return to New York—the Private Secretary trip to Tokio having been abandoned—Couldock declined to obey orders and remained in Chicago. It is somewhat rough to be left idle in mid-season, but when a play stops making money the manager in nine cases out of ten will take advantage of that convenient "two weeks" clause in the contract. Couldock wanted to play the irascible old East Indian in The Secretary, and he thinks the Madison Square people, after his years of service, should have found or made a berth for him somewhere. Still it doesn't strike me that the veteran has much reason to complain. He has played but one part for five years, and his fidelity has been rewarded with a very tidy salary. I suppose it's a surprise to him, as to everybody else, that Hazel isn't really going on forever.

* * *

Some actors in England are agitating the subject of procuring legislation to cover the case of defaulting managers, of whom it seems there are quite as many on the other side as in our own fair land. The plan suggested is to secure a Parliamentary enactment whereby every manager who takes a company into the Provinces shall be compelled to deposit in the Bank of England before starting a sum sufficient to pay all salaries for a given time; that actors shall be considered as "workmen" at law, and as such enabled to recover money due under the provisions of the Employers' and Workmen's Act; and that local managers shall not pay over to travelling managers any of the receipts without first having ascertained that the company has been paid, under penalty of incurring heavy fines. The scheme of course will come to naught, for it is not advocated by persons sufficiently eminent in the profession to command a hearing. And yet it is not without merits. Some sort of legislation ought to be invoked here for the protection of the scores of actors who are season after season swindled by irresponsible persons. It may be urged that actors should, before accepting engagements, satisfy themselves as to the responsibility of the manager; but there are too many professionals who cannot afford to reject employment, no matter by whom it is offered to make this generally feasible. Something of an effective nature certainly ought to be done to stop the operations of the designing rascals who, without a penny of capital, form companies, take them to distant places, and leave them in the lurch. The respectability of the calling demands some such remedy as the one proposed abroad.

* * *

The absurd report that the Fund had given $100 apiece to the employés on the train that brought Mr. Cleveland from Albany to the benefit last Thursday probably grew out the fact that the President-elect presented the conductor with $100 from his own pocket. I think it will be conceded by my readers, irrespective of party, that it was a graceful act for Mr. Cleveland, who, since his election, has refused dozens of invitations to various affairs, of equal or greater importance, to honor the profession by his presence. True, his coming was not known in time to swell the receipts much, but that did not rob the courtesy of its kindliness.

* * *

Few people, even the inner circle, know of the plan upon which the Third Avenue Theatre is being run. The success it has attained since a stock company was formed has been beneficial to others than McKee Rankin. There are ten people in the organization, and five of them are paid on shares. They rent the theatre from Rankin, produce a play, pay the salaries of five people, and other expenses, rent, etc., are deducted, share the profits. Messrs. Hopkins, Murdoch, Wallace, Rankin and Theodore Hamilton, instead of paying large salaries to other people, or receiving such themselves, are content with their percentage.

* * *

It is reported that Lewis Wingfield has been engaged to design the scenes and dresses for Robson and Crane's revival of The Comedy of Errors next season under Brooke and Dickson's direction. I hope the managers have not committed themselves for they can secure a much better designer here on the ground—Captain Alfred Thompson. It was he who prepared the details of Jarrett and Palmer's famous Sardanapalis, Julius Cæsar and Henry V. productions. More recently he made the costume plates for Irving's revival of Romeo and Juliet. Captain Thompson has made his home among us, and even if he were capable of doing work no better than Wingfield's, this fact should count in giving him preference where an American spectacular revival of a Shakespearean play is concerned.

* * *

Alma Stuart Stanley called at The Mirror office the other day bent on annihilating somebody. But when she learned that her name had been matrimonially connected with a Mr. Morris only by mistake she departed in peace. The affair arose from a confused paragraph concerning certain business negotiations between the handsome actress and a manager named Morris. Miss Stanley's husband is the suave and energetic Mr. De Garmo, who made a reputation as a "hustler" when he visited London with Haverly a few seasons ago.

* * *

A gentleman telegraphs a puzzler from Atlanta, Ga. He wants to know in what character Clara Morris appears to the best advantage. It's all a matter of taste, and where there is a difference of opinion a positive reply can't very well be given. As for myself, I prefer her Cora in Article 47 to anything else the gifted emotional actress does.

* * *

Complaint is made on all sides of a wholesale reduction in salaries. Although business prospects have brightened wonderfully within the past few weeks the cutting down process has been adopted in scores of cases. Decrease to a rational basis is desirable in many instances where ridiculously high salaries have prevailed, but the minor people have never been overpaid. They have worked cheaply in order that the magnates might fatten. In time I believe this discrepancy will be rectified, and salaries will be made equitable to all concerned. It is also likely that the managers, when this readjustment is effected, will drop their prices of seats in first-class theatres from $1.50 to $1. The tendency at present is in that direction. It is more profitable to play to crowds at the smaller figures than to a comparative few at the greater.

The Fund Benefit.

At noon on Monday the Benefit Committee of the Actors' Fund met at the offices, 730 Broadway. Messrs. Miner, Colville, Tillotson, Palmer and Fiske were present. The accounts of the late benefit were first brought before the meeting.

The box-office returns showed that the sale of tickets at the Academy of Music, and through the various city theatres, aggregated $4,056.50. The contributions, amounting to $390, were from Mlle. Nevada, $50; G. H. Tyson and company, $50; Wright Sanford, $200; Metropolitan Job Print, $63; Academy of Music Corporation, $100; Mayor-elect Grace, $25; Clara Louise Kellogg, $25; Richardson and Foos, $15; Cameron Printing company, $20; which, adding the tickets sold but not in returns, $221, make a grand total of $4,476.50. The expenses of the benefit, including every detail, were $755.62, leaving a net balance of $3,670.88.

Out-of-town returns had not been received from all the cities which gave performances, but of all those filed a telegram from Manager McConnell, of Chicago places that city at the head of the list with $1,713.75. The Baltimore sum, through Manager S. W. Fort, contributed $518. The Brooklyn report of Colonel Sinn estimated the receipts at about $1,000. Buffalo and New Orleans had no ascertained results, while the Boston benefit is deferred. In Philadelphia nothing was done, but Harry Miner volunteered to go there this week and work up a benefit. Mr. Palmer promised to see Manager Al. Hayman and learn what the San Francisco people would do. In Cleveland, Gus Hartz said that he and the company playing at his house were willing to play, but Barney Campbell declined to allow his White Slave company to appear, as he already had two companies assisting. Manager Ehrler said the Pittsburg receipts would be small. The Monte Cristo company were willing to join, but John Sutton would not allow them. The Buffalo engagement failed through for causes explained elsewhere.

During the discussion of the above matters, the members of the Board frequently expressed gratification at the general result. The discussion took the form of resolutions and votes of thanks to the following people:

The newspapers of this city for advertising concessions and preliminary notices.

All the ladies and gentlemen who volunteered their services, and particularly to those who were at inconvenience to appear.

To the Theatrical Mechanics' Association for their sympathy with the Fund and their valuable services on the day of the benefit.

E. J. Richards, of the New York Central Railroad, for the conveyance of Governor Cleveland and suite to the city from Albany and return, in a special train placed gratuitously at the disposal of the committee.

To Samuel Carpenter, of the Pennsylvania Railroad, for the free conveyance of Joseph Jefferson and his company.

To Henry Monet, of the New York, West Shore and Buffalo Railroad, for an offer which the committee were unable to avail themselves of.

Thanks were also rendered to Messrs. Richardson and Foos; the Metropolitan Job Print and others for their kindness. A letter was ordered to be sent to J. Charles Davis and Hugh Coyle, for their generous services in the matter of press-work.

A discussion relating to the next benefit resulted in a decision that it shall take place at Daly's Theatre on Jan. 6, and be participated in by the stock company only. The details are left in Mr. Daly's hands, who has become enthusiastic over the Fund. On account of the smallness of the house, the prices will probably be $2 and $2.50 a seat; boxes $40 and $50. At these prices the theatre will hold about $2,500.

The Trustees will meet to-day at 2 P. M.

Palmer versus Gillette.

On Tuesday afternoon an application was made by A. M. Palmer for an injunction to restrain W. H. Gillette from playing the latter's version of The Private Secretary under any title which contains the word "Secretary." The application was made in Syracuse, and the summons was granted by the Supreme Court to compel Mr. Gillette to show cause why an injunction should not be issued. The summons is returnable for hearing on Saturday at Syracuse, and the case will then be argued. Gillette's company will then be playing in Oswego. It has been doing a good business on the road.

A reporter made inquiries at the Madison Square Theatre and of Wesley Sisson, who represents Mr. Gillette, but could not ascertain the line of attack or defence. Mr. Sisson, speaking for Mr. Gillette, said that the company is doing a better business on the road than either of the two Madison Square companies.

The Curtis-Edmunds Fracas.

M. B. Curtis discharged Mr. and Mrs. Leslie Edmunds from his Spot Cash company in Newark on Saturday night. The reasons assigned for this act and for the fracas which followed are contradictory. As nearly as we can make out, Mr. Curtis' side of the matter is best told in the *Star*, which gives the following account:

"The Spot Cash theatrical company, of which Mr. Curtis is the bright particular star and the head centre, was playing at the Park Theatre, Newark, last week. During the second act on Friday evening Mrs. Leslie Edmunds, who played Rebecca, was using some strong language at the wings. A messenger from Curtis requested her not to let the audience hear her. This brought Mrs. Edmunds to the dressing-room of the chief actor, and thereupon she proceeded to give him a piece of her mind. She became so violent that Mr. Curtis called in the stage carpenter to put her out. F. O. Savage, who figures in the role of harvester, interfered, and in attempting to quiet the noisy Rebecca, had his facial beauty marred by her nails. The appearance of a burly policeman, called in by Mr. Curtis, finally tamed Mrs. Edmunds, and the play proceeded. Mr. Curtis gave the policeman $5 to stay behind the scenes until after the performance.

"After the fall of the curtain on Saturday evening Mr. and Mrs. Edmunds were discharged by Mr. Curtis. The company left Newark on the 10.30 train of the Pennsylvania Railroad. A *Star* reporter accompanied them. Everything went as smoothly as a marriage bell or an expert on roller skates until the ferryboat was reached. In the forward cabin Mr. Edmunds accused Mr. Curtis of dealing unfairly with him, and Mr. Curtis resented that Mr. Edmunds was telling an untruth. This raised the dormant passion in the actor's breast, and rising in his might—and in size he towers away above Sam'l—he smote his quondam employer on the nose.

"This was an argument that Mr. Curtis could also use, and he did. In fact, he reciprocated in such an emphatic manner, that in a brief space of time Mr. Edmunds was knocked out. After recovering his scattered senses, he threatened to have Mr. Curtis arrested when the boat reached the shores of Gotham. That he would put his threat into execution Mr. Curtis evidently believed, for after making a short descent of the city in a hack, he and his wife took the last train back to Newark. He registered at the Park House, where he remained over Sunday, and yesterday morning left for Scranton, Pa."

Deep indignation was visible on the face of Leslie Edmunds when he walked into The Mirror office yesterday to complain of what he termed the garbled and unfaithful reports in the dailies of Tuesday of his trouble with Mr. Curtis. He produced from his pocket-book notes which he had made of the affair, and said:

"I made these notes from the first moment I had any difference with Mr. Curtis, as I anticipated trouble with him. For every engagement I make I have proof and witnesses. The difficulty began on Friday night last at the Park Theatre, Newark. Mind you, I was engaged by him with my wife, about Nov. 20, for two weeks to play leading business. My wife played the part of Rebecca. On the night named, Mr. Verner, the stage manager of the company, asked my wife not to speak inside the theatre. She replied that she was entitled to talk as long as she did not interfere with the progress of the play or inconvenience any one. After the third act he stopped at her dressing-room door, and when she opened it he said, 'Do you play Rebecca on Monday night?' She replied, 'yes.' He then said, 'We accept your notice.' Not exactly understanding him she told him that any business he had with her must be transacted through me. Immediately after he came to my dressing-room and put the query to me, 'Do you play after Saturday night at your own dates out?' To which I answered, 'Whatever my wife says holds good.' 'Then give me your parts,' said he. I did so, and between the third and fourth acts went to Mr. Curtis' dressing-room with my wife. Addressing him I said, 'If I am obliged to leave you on Saturday night I shall expect two weeks salary.' He then agreed on me with abusive language, and called on the stage manager and carpenter to eject myself and wife from his room. As this was unnecessary I dared them to do so, and he used an insulting epithet to Mrs. Edmunds, which, of course, I resented. The people called in begged us not to stop the performance, and I replied that I owed it to the public not to do so, as they had nothing to do with private differences. Mr. Curtis then apologized to us and the stage hands. Everything went on smoothly until Saturday night, when I entered the baggage-room at the ferry foot of Liberty street and handed my trunk checks to the man in charge. Curtis followed me and said, 'You will apologize to me for Friday night.' I replied, 'I will not,' whereupon he struck me. We clinched and had a rough-and-tumble fight until stopped by the police. It was an unprovoked assault upon me. This will be borne out by Louis Bauer, formerly musical director with Gus Williams, and many other people who were present at the time will also testify, including Sullivan, the gate keeper, and Weldon, the baggage man. The policeman who separated us asked me, 'Shall I arrest him?' upon which Mr. Gould, a friend of Mr. Curtis, stepped forward and said, 'Let the matter drop; you know where to get him when you want him.' The policeman told Mr. Curtis, and he will corroborate my statement. Mr. Nahe, one of Curtis' business agents, who assisted in the attack upon me, was present. Not wishing to annoy myself nor further even for the gratification of seeing Curtis in durance vile for the night, I contributed cost to secure the quality of mercy. I did not demand any pound of flesh, and Curtis hurried to a carriage in waiting and escaped to Newark. You can see from my appearance that Mr. Curtis did not damage me even scratch me, but it was not for want of trying. I would like to refer you to Edwin Cleary and Davenport Behan, who have filled the position of leading man to Curtis successively, and whom I replaced, being the third leading man engaged this season. In fourteen weeks he has made fourteen changes, and there are probably more to follow. Among the visitors and Messrs. Edward Marble, Edwin Cleary, Davenport Behan, Jay Hunt, W. A. Paul, Sweet, Wilmer, Kerr, Golah, Anderson, Ada Courtenay, Carlotta Evelyn, and myself and wife. These changes speak for themselves. I have nothing more to say."

Mr. Curtis telegraphed THE MIRROR yesterday from Pottsville, Pa., that Mrs. Curtis was not an eye-witness to the fight between him and Mr. Edmunds. She was ignorant of the affair until it was over.

Just before going to press last night the following dispatch arrived:

WILLIAMSPORT, PA., DEC. 20.

Harrison Grey Fiske, Editor New York Mirror:

I noticed in the *Star* of the 9th and 10th inst., first the reporter's account of the difficulty between Leslie Edmunds and myself, and secondly, Mr. Edmunds' card. There are material discrepancies and misstatements in each, viz.: That I used insulting language to Mrs. Edmunds; that Mrs. Curtis had a physical encounter with Mrs. Edmunds; that I, after giving Edmunds a well-deserved thrashing on the New York pier, went back to New Jersey to avoid him. Now, New Jersey is the last place on this earth I would flee to for justice. Being in New Jersey Friday night, I waited until in New York on Saturday night to ask Mr. Edmunds to apologize for the unwarranted conduct of his wife towards myself and respected members of my company. I never knowingly used insulting language to Mrs. Edmunds. Mrs. Curtis never threatened herself by touching even the hem of Mrs. Edmunds' cloak. Neither himself nor any member of my company was within one hundred feet of myself and Mr. Leslie Edmunds until after I had, as Sullivan would say, knocked him out for not apologizing as a gentleman would have done. Mrs. Edmunds, aside from her outrageous conduct toward the company on the Friday night in question at Newark, made unwarrantable noise behind the scenes while I was before the curtain. Stage Manager Verner remonstrated with her. When I came off Mr. Edmunds and wife followed me to my room and there indulged in abusive language. Mr. Robbey endeavored to pacify Mrs. Edmunds whereupon she smashed his face badly and attempted to throw a looking glass at me. Further, Mrs. Courtaine, acting the old lady with me, was told by Mrs. Edmunds, "quod bye you gouty-legged old cat, you'd better go into the auction-room business and take lunch-bags with you," referring to Mrs. Georgie Kimball. On Saturday night I paid the pair in full and gave him a letter of discharge. This he tore up and threw in my manager's face. They had been with me about a week, and I know nothing of their antecedents or character when I engaged them. They were to receive a joint salary of $65 per week and railroad fare, and yet on Hudson and Troy I was called to pay their board bills. Mr. Edmunds might have proved an honored member of my company but for the scandalous conduct of his wife. For this he refused to apologize, therefore the thrashing. After that willing physical debate, myself and wife took a carriage, proceeded to Fourteenth street for supper, and thence to the Clarendon Hotel, where I remained until Sunday night's last train to Scranton, to appear Monday night. Exceptionally—free, Mrs. Curtis had no semblance of quarrel with Mrs. Edmunds; second, I did not go back to New Jersey that Saturday night; third, I never used any language that could be construed into an insult to Mrs. Edmunds or any other lady who might possibly become a member of a future "Samuel of Posen," and fourth, I never apologized to Mrs. Edmunds, never having that occasion to do so to her, or any other lady. Respectfully,

M. B. CURTIS.

A Call on Sara Jewett.

The other day a MIRROR reporter paid a visit to Miss Jewett at her mother's residence in this city. Although Miss Jewett is supposed to be severely aesthetic, domesticity is one of her strongest characteristics, and she rarely enters society, spending her leisure among a few intimate friends. The reporter found the leading lady very frank in manner, and altogether a most charming woman.

"I believe people have a peculiar opinion of me," said Miss Jewett, "and I have felt for a long time that I would like to have a good say upon various matters. To go back to my former engagement at the Union Square, no one knows the great pressure that was brought to bear upon me to leave it, or the inducements that were offered me to join the Edgar company of unpleasant memory. People persist in connecting me with lachrymose and serious emotional parts. I have never had a chance to break new ground. I feel that my forte is comedy, and you see I have made a new departure in my part in Three Wives. It is unlike anything I have ever done. I am also spoken of as being something of a student. I do not wish people to look upon me as a recluse, although I certainly ought to have mixed more among my professional friends.

"Next Summer," continued Miss Jewett, "I shall go to Europe. I really would like to act in England. The more interchange there

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Professional Doings.

—Victoria Mansfield (Mrs. Gillette) contributes for each concert.

—Paul Reimond has been engaged for the Kimball Opera company.

—It is stated that Pauline Hall will soon rejoin the Casino Opera company.

—The Brooklyn Fire Department will give tickets for the Fund benefit to-day also.

—Edward Warren left the Casino company on Saturday. He is to come out as Hardy.

—H. A. D'Arcy has left the Bijou Comic Opera company and is again at liberty.

—Fuller Tracy wants a Gilbert-Sullivan company for the Grand Opera House, Springfield, Ohio.

—Elsie Cowen has signed with the Thall and Wayne company. She will play Julia Garland.

—The Emmet Lind Opera company opened to poor business at Bridgeport, Ct., on Saturday last.

—May Brennan did the Jaggers business all the year in Louisville, according to Charles Frohman.

—Harrie S. Hilliard and R. H. Burke will give an entertainment of music and comedy at the University Club Theatre this evening.

—Sidney Rowe has left Gilbert's Comedy company, in which he was filling Charles Thorpe's place while the latter was supporting Harry Walker Whitside.

—Young Mrs. Winthrop will close after Christmas. It will start out again on Jan. 28, opening in Boston with the English version of the play by Sidney Grundy.

—The report of the Secretary of the Actors' Fund for the month of November shows a total expenditure of $660.98, of which $300 was for relief and $300 for funerals.

—By assuming an Irving mustache, T. H. Van Vechten made quite a hit in a small part in The Bagpipe Soldier. He appears at the Casino in Prince Methusalem next week.

—Willet Seaman, Billy Rose and several others announced as having been engaged for the Emmet Opera company, resigned their positions prior to the departure of the company.

—It takes three baggage-cars, one passenger and one parlor coach to transport the Rose company over the R. and O. Railway from Cincinnati to Washington. The cost of transportation is $560.

—Messrs. Gill and Arthur telegraphed us from Tom Hixson from Tarrytown: "Two Bad Men crowded out homeseekers crowds. This is not a benefit, but a matter of fact. The play is a very big go."

—Edwin Stevens will appear in the production of Joe Jefferson Chinese at the Fifth Street Theatre, Baltimore, on Monday. George Dupree, the comic cornet, is principal comedy for Mr. Stevens's play, Good as Gold.

—Dan Sully says he noticed the statement in a paper that the financial player on the Third Avenue baseball team was Tom Keefe, but that is nothing to brag of, for a whole orchestra just sat and pulled on the Comet the day in Columbus the other night.

—Charles Fostelle's cure at the Madison Square explains on June 1. He says that for four last summer heavily, for two years past his affairs have gone down. He has since been on the Colonial Electric. The Colonial Electric is the first one managed by Charles Callender.

—The Grand Lodge of the B. P. O. Elks will be tendered a reception at the Star Opera House on Sunday night by the New York Lodge. A Grand entry of Elks has been issued by A. L. Hatcher, chairman of the floor committee, and an excellent entertainment is certain.

—Several rumors current here from Boston state that the Museum Stock company has a backing at the hands of the New York millionaires who appear here to support of Bijou Dodge. This is merely conjecture, as the general feeling is favorable to any improvement in the unfortunate support of the company.

—Colin Lesser's drama, the Comedian Manager, now called Their Home, is being played this week in Brooklyn. Helen Dauvray appears with success in the leading role. The version of this month at the New York Theatre was cancelled owing to the house requiring it for the season. Only week stands will be played.

—An almost serious accident happened on Tuesday night to Daniel Frohman. While on a gymnasium, in the evening, he nearly put out his eye. In one of the athletic positions he lowered an epaulet. It was badly torn. He was soon home in a carriage and the wounds sewed up. After three or four days he will be enabled to attend to business, for which he has always had a single eye—we says his brother Charles.

—The latest "celebrities" to play cricket in the vicinity of the play and country of Bret Harte's new play in The Queen. The latter is billed for presentation at the Prospect Street Theatre on Monday next. The former is in the hands of the Wallack management, and it is to their immediate employment on early day. A person who is familiar with it, and who has seen The Queen played by the Louise Pomeroy company, declares that the piece must have originated from the same source.

GOTTHOLD.—Herman Gotthold has closed his Music season. While not probably successful, Mr. Gotthold, according to the best critics, created an impression that will not be lost when they come around to be given one again. The gentleman is ever more at liberty.

HOYTON.—Charles E. Hoyton, one of the famous family, is not content on the title of the living performances, but he does a lot of important work, being, in fact, Mr. Lovelady's right-hand man. Mr. Hoyton has been connected with the Lyceum company for six years.

MARDEN.—Frederick Marden has written Hunting for Bobtail Dent. In its new form it is reported to have created an emphatic success. The original piece was a republic, but the author was induced to change it. In the revision this defect was completely solved.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

The Wilbur Opera co. came 11th, 12th and 13th to Glens Falls, Rensselaer and Lizzie Hehe.

Leland's Museum: The attractions this week are the Colonial London Mystery, Joseph V. Kendall, W. S. Cleveland and Billy Lasher, Good Gardner, Professor J. V. Hayes, Lone Wanderer (the talented lady), Master Jack Jerome, Baron Leutzinger and Miss Rosie (the talented lady).

Library Hall: Mrs. General Tom Thumb will give two entertainments daily for the week. Professor Lagrenie, the Great Hermite and Major Newell are with her.

Williamson's Opera House, Williamson, manager: Haley and Hart's Four Prize Minstrels are here for the week.

Fifth Avenue Lodge, No. 21, B. P. O. E., will give its first grand ball at the Academy of Music, 19th.

ORANGE.

Music Hall (E. P. Kingsley, manager): Rehearsals and Come to Dublin Next Fall, 6th, to a very small house. Theodore Thomas' concert, 18th.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Last week quite dull. The Contract, 4th and 5th, with Louise Pomeroy in the title role, did not draw. The acting was very good and worthy of crowded houses. Miss Pomeroy reminds one of Constance Ward.

TRENTON.

Taylor's Opera House (John Taylor, manager): The Pearls of Misery was the attraction 3d, drawing a large and well pleased audience. Rehearsals and Come to Fordham Point, 4th, was a rare treat, and was largely enjoyed by a very large and fashionable audience. Seven Sisters, 10th; Irishman's Follies, 12th; Hearts of Oak, 13th; Ranger of Sin, 14th; Jacobs' Opera co., 15th, one week.

NEW YORK.

ALBANY.

Leland Opera House (Geo. H. M. Leland, manager): The Hoop of Gold, 1st and 2d, and at the matinee on Wednesday did only fair business. The play, while possessing sufficiently good material to be interesting, was but indifferently acted and failed to excite any great degree of enthusiasm. With a strong and equal cast, would be unquestioned, as the lines are either bright, and some of the situations to a great extent dramatic. Beginning Wednesday evening, Orpheus and Eurydice was produced, and continued with a good degree of support for the remainder of the week. Although the house was not entirely filled at any performance. The cast was entirely efficient, several of the members being singled out for especial marks of approval. Among these were fortunate ones were Louis De Lange, as Jupiter, Harry Pepper as Orpheus, Jennie Prince, who has replaced Vincent, as Eurydice, and Harry Davenport as Pluto. The fun of the engagement, however, was made by Daisy Murdock as Cupid, who immediately upon her appearance, captivated the house. She certainly was charming and mischievous enough to endear herself to the most cold of audiences, and she was the recipient of several floral offerings. Pleasure Excursion, or Public Opinion, must not pass unnoticed. While possessing the physical requirements for the part, she has, in addition a flexible and tuneful voice, which is skillfully used to the delight of her listeners. The piece was well staged, and the chorus, although at times a little out of tune, was on the whole well in hand, and of sufficient numbers to produce the requisite volume and tone. The present week will be remarkable in that it will present three very strong attractions. The Monday and Tuesday, Madame Janish; Wednesday, Rintoul, in Rhadamy, and young Mrs. Winthrop during the remainder of the week.

Museum: A variety entertainment of merit attracted fair houses last week, and the bill for this week is the Grey and Stephens comb. in Saved from the Storm.

Burnham Rink: Manager Hickey, of the Griswold Opera House, Troy, has opened a larger skating rink on Lark street, in this city, and is meeting with deserved success. About five hundred Albanians went up to Troy on Tuesday evening of last week to listen to the Twenty-Fifth Cadets. The entertainment would have been given here, but to our shame be it said we had no suitable place for such entertainments (here, or any other entertainment of a like nature.—The rehearsals for the concerts of The Musicals are held twice weekly, and the chorus now numbers between six and seven hundred. The production is under the direction of Professor John G. Parkhurst, a conductor and vocal teacher of ability, and a great amount of interest is manifested in the success of the enterprise. The concerts will be given at the Rink, 26th and 27th. The same dates at the Leland are understood to be held by the concerts management, and as yet they have not been sub-let. Manager Charles A. Wallace has concluded a five years' contract with Daisy Murdock to star the latter in a repertoire similar to Lotta.

TROY.

Griswold Opera House (S. M. Hickey, manager): Emma and Harry's Pleasure, with Jennie Yeamans, presented A Parlor Match to small house, 1st. M. B. Curtis, in Sam Cook, 2d, 3d, drew large audiences. Children Dr. Mac was to have appeared as Camille, at the Wednesday matinee, but failed to do so. Young Mrs. Winthrop, to fair attendance, 4th, 5th, 6th. George Clarke, John Dunn and Leon Langdon were well received. For the next week Cooper's Bunch of Keys co. opened the first three evenings, followed the last three by Evans and Hoey's English Specialty co. William Gill and Paul Arthur, in Two Bad Men, 12th, 13th and 14th.

Grand Central Theatre (P. Corby, manager): The Rice Opera co. presented Orpheus and Eurydice, 1st and 2d, to large attendance. Harry Murdock, Florence Bloomfield and Louis De Lange did excellent work in their respective parts. Marie Vanoni, who was announced, appeared on the first evening only. Rauch co. billed for the latter part of the week, failed to connect. Miss Janish appears as Camille and Lenore, 11th and 12th. The Original Big Four in Bright Lights, 13th and 14th.

Rand's Opera House (J. H. McGrath, manager): Following announced for current week: Senator Frank Hall, Alice Gleason, Clarke and Williams, Alice Daly, the Darrell Twin Brothers and Frank McClain.

BUFFALO.

Academy of Music (Meech Brothers, managers): Barnes's engagement last week was his usual success. Fritz's Strange Marriage is probably the poorest of Fritz's different conceptions; still, it pleased the public, who filled the house at every performance, some being unable to gain admittance Thursday night. Dion Boucicault began a three nights' engagement 6th. Rhea fills out the week, appearing in Vesuvius.

Court Street Theatre (J. M. Hill, manager): Variation was presented 1 week of 1st by the Dipley. Business was light. The stanhope and Seham's p-n-l co. divide the current week.

The Adelphi (Joseph Lang, manager): Bullen and Hart's comb. to strong business, and were favored with large audiences last week. The Howard Athenæum co. opened 8th for the week.

Academy: Rintoul will be seen in Elizabeth, Tuesday night, at Music Hall. The advance sale bespeaks a large audience.—Business at Barnell's Museum continues very prosperous.—The Holly road co. are giving Uncle Tom this week.—E. T. Goodrich is very ill at his home here. His illness began at Chicago while playing an engagement there two weeks since.—The general Actor's Fund benefit last Thursday failed out. I have seen all parties interested, and give you briefly their version. The programme was as follows: One act of Damon's, an adieu by Bellew and Hart's co., and the grand act by the Dukes in their second act of Variation. John Hoeck had arranged this through the Dukes' advance agent, Mr. Chesapeake, who telegraphed them on the subject when they came here Monday. They refused to take the last part in the performance, Mr. Daly telling me that their piece evening them would not enable them to fill their evening bill. The act in a very hazardous one, which runs the company up pretty well. He also claimed that there would not get their proportion back to the Court Street Theatre in time for an evening act. Mr. Hoeck offered every inducement in his power, and as Mr. Barnes did not wish to take the last act the whole thing fell through. The goes and comes are numerous, but it looks very like a professional jealousy.

SYRACUSE.

Wieting Opera House (P. H. Lehman, manager): The Lights o' London closed fairly bright the last four nights of the week ent. Dion Boucicault, 11th; Private Secretary, 12th and 13th.

Grand Opera House (P. H. Lehman, manager): Mark Twain and George W. Cable gave one of their inimitable entertainments 9th, to a very large and select audience. Mr. T. does some very fine work, and his "Ghost with the Golden Arm" story is really one of the funniest stories I ever heard. I never saw an audience more delighted. Barnes and Kennedy's Bright Lights followed 9th and 10th to small audiences. There is some good variety talent in the organization. Mr. Kennedy has since done duty in connection. Janish, 15 Camille, 16th.

Dime Museum: Large audiences are entertained in good style nightly at this resort. Popular plays are being presented this week, with admissions of 10c financial success.

Manager Lehman spent two days of the past week in Buffalo with J. C. Eamet.—There are no ice skating rinks in full time here.

ROCHESTER.

Mozart Hall Academy of Music (P. H. Lehman, manager): Barnes, as presented 1st and 2d, to fair audiences. The play was the best possible manner. Ada Dyas in her work as Mrs. Dick Deshay, Barnes and Kennedy's Bright Lights follows ensuing business, and I have no comments for better than the pre-ceding exception of Golden Gulch to discover a solitary bright light amongst the footlights. The closing part of the entertainment, wherein Prof. Kennedy gives a mesmeric exhibition, is without doubt the most stupendous humbug ever seen in the show line in this city, as we are credibly informed that each and all of the gentlemen that the Professor "influenced" were connected with the Lights in the shape of property men, etc. Ahmet D. Byron appeared to his old-time success, across the Continent, 5th, to large business. Lights of London, 6th, 7th, 8th and 9th; Rhea, 10th and 11th; Williams College Club, 12th; W. J. Scanlan, 2d week; Comedy Four, 13th and 14th.

Grand Opera House (Phillip H. Lehman, manager): Cooper's Bunch of Keys drew large houses all last week and gave the best satisfaction in making fun; but the singing parts were not up to the standard. Charles Bowers is a capital comedian, and he is well-assisted by Eugene Canfield. Lime Shrevlin, on Friday, was very entertaining. Rosencrantz, 12th and 13th; Rice Claxton, 14th, 15th; Shadows of a Great City, 16th, 17th; Evans and Hoey, 19th, 20th and 21st; Uncas, 22d, 23d; Black Flag, 24th and 25th.

Central Fair business: Attractions for this week are J. H. McVicker, Eddie Edwards, Ira Wm. Cook, Tom and Emma Murray, Charles and Ivy Harris, Rose De Aimee and Ella Stevens.

Museum: This place of amusement is being visited to its full capacity daily. Aside from the curiosities, a rattling clever performance is given. Fewest week: Fred Wilson, The Vidocqs, Lennon, Phillips and Sherwood and Charles Trapp.

Elks: Rochester Lodge of Elks held their annual meeting 27th. Many gentlemanly were present, and Mark Twain entertained them with some droll stories. Tom Massey representative was cordially invited to be present, but was unavoidably absent.—J. F. Kinney, of the Mozart, was confined to his house last week by a severe cold.

SARATOGA.

Lennox's Hoop of Gold co. gave an acceptable performance of that London success, 6th, and gave universal satisfaction. The play was well handled and handsomely set, and the many strong scenes in it were applauded to the echo, while in the more pathetic portions handkerchiefs flattered among the audience as thick as leaves in Vallambrosa. Walter and Fred Leonard became instant favorites, and added much to the success of the performance, while the rest of the co. were well up in their roles. It was remarked by more than one auditor, on leaving, that the two Leonards should obtain a specialty play written for them, and predicted that they would achieve instant success in it. The Stafford-Foster comb. gave Hamlet, 7th, to an audience that was delighted from the moment that the curtain rose until it fell for the last time. Rarely has it been my good fortune to attend a play that was so thoroughly smooth as a whole, so evenly balanced in its parts. Without a single exception, the minor roles were excellently well handled, while the principals stepped instantly on to the high plane of thorough artistes. As Hamlet Stafford gave a careful, conscientious presentation that demanded his recall after every act, while Miss Foster's Ophelia was just as painstaking. No praise is too high to bestow on this excellent co., and it is an assured fact that they will be greeted by a crowding house when they return. Gill and Arthur in Two Bad Men, 11th.

BROOKLYN, E. D.

Novelty Theatre (Thrall and Williams, managers): Barney Campbell's well known play, The White Slave, is playing this week to excellent houses. The play is produced in a splendid manner, and is deserving of all praise. Next week, Smith, Weldon, Cronin and Martin's co. in Early to the Morning.

Lee Avenue Academy of Music (C. L. Waglum, manager): John A. Stevens, supported by a good co., is drawing large crowds to see Unknown. Next week, In the Ranks.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Reliance Band this week in Chenk. House crowded on Monday night, and same bodes fair to continue. On Tuesday evening and at Wednesday matinee Mrs. Victoria Memorial Schiltkamp will sing between acts. Next week, Hyde and Behman's Minstrels. Sunday concert still continues.

AMSTERDAM.

Opera House (A. Z. Nell, manager): Hoop of Gold was presented in first-class style to a light house, 3d. Rhea, 12th.

Potter Opera House (A. A. Hall, manager): Jacobs and Proctor's Dramatic comb. played to good business all week. Next week the same co. will present Dick Turpin, Ireland as It Is, Hidden Hand, East Lynne, and Colleen Bawn.

HORNELLSVILLE.

Opera House (Wagner and Rees, managers): Jules Levy Concert co. gave an entertainment of about an hour's length to a slim house 1st. The brevity of the bill was the redeeming feature. Rehan's 7-and comb., with every character in the hands of an artist, pleased a good house 2d. Kate Claxton's agent has changed her dates all about so that she plays Buffalo, 13th, 14th, instead of over Wagner and Rees' Circuit. Big Four Minstrels 15th.

Item: Josh Lynch, of Lynch and Mason, who does some fine acrobatic specialties, is about leaving for Baltimore, where a permanent place is offered him.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): The People's Theatre co. began a return engagement 1st, for a week. Small houses.

Personal: Manager Ward is recovering from his recent severe illness.

ILION.

Thomas' Opera House: Hi Henry's Minstrels, 9th, to good house. The Stafford-Foster co., 3d and 4th, in Lancaster and Merchant of Venice, had good business. Audiences composed of our best people. The stars made many friends. Thanks to J. A. Merrill for courtesies.

AUBURN.

Opera House (A. Skinner, proprietor): Hi Henry's Minstrels gave a very good entertainment to a large and well-pleased audience, 4th.

Academy of Music (F. J. Matson, manager): Flora Moore's co., in A Bunch of Keys, gave a tip-top entertainment to a very large house, 2d. The co. has improved greatly since its appearance last season.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Flora Moore, in A Bunch of Keys, 2d, delighted a full house. Young Mrs. Winthrop, 3d, was finely presented by a co. including Ada Dyas. House light. The Tourists, 11th; Rhea, 12th; Bandit King, 16th; Kate Claxton, 17th.

ALBION.

Village Opera House (C. D. Harris, manager): Hayden and Kennedy's Bright Lights played 2d, to fair house, giving general satisfaction. Donovan's Tennessean gave an excellent entertainment 6th. Light house on account of rain, and poor business reported for some time past.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Oliver Doud Byron, in Across the Continent, to a small house, 2d. Hoop of Gold, 6th, to fair business. Very play, Co. and scenery first-class. The Secretary, 12th; Janish, in Camille, 13th.

City Opera House (City Clerk, manager): Hill's People's Theatre opened 8th for one week.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Jumbo Davis, 2d. Crowded house. Gill and Arthur's Two Bad Men Comedy co., 9th. Wilbur Opera co., 16th. A 2-ton house for Rhea, 9th. Nearly every seat sold. Standing room only.

OLEAN.

Opera House (Wagner and Rees, managers): Rehan's p-n-l, 9th, to a rather small house. It is really too bad that this play did not meet with better success here. It deserved a large house. Lights o' London, 2d and 3d; Bunch of Keys, 10th.

Items: Some of the members of the p-n-l co. were very courteous to your correspondent for which he is, indeed, grateful.—Will Rockwood, who left here a week ago on property man for the Lena Abeile co., has returned. It has not been ascertained whether he walked or rode home.

ELMIRA.

Opera House (W. E. Bardwell, manager): Flora Moore's Bunch of Keys co. played, 4th, to fair business. This was the fourth presentation of the Bunch of Keys in this city. Each time the business of the piece has been less relished, and the last performance was given with shocking abandon. The antics of some of the co. would put a female minstrel to the blush.

CANANDAIGUA.

McKechnie's Opera House (S. C. McKechnie, manager): The Jarrett and Palmer co. 8th, week; Hall's People's Theatre, 29th, week.

COHOES.

Opera House (P. J. Cullen, manager): Oliver Doud Byron, 2d, in Across the Continent, to fair business. Gill and Arthur, 13th.

ITHACA.

Wigan Opera House (H. L. Wigan, manager): Flora Moore's co. in A Bunch of Keys played to a large and appreciative audience, 9th. The Dalys in Vacation, 11th.

HOOSICK FALLS.

Wood's Hall (F. R. Easbrooks, manager): The Stafford-Foster co. played The Merchant of Venice to a good house 6th. The co. is a good one and pleased a society audience. Larger audience but for a rainy night.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): A large and brilliant audience greeted The Beggar Student, 1st, and judging by the abundant demonstrations of approval, I should say it was the most highly appreciated comic opera we have ever had. Even those who had no libretto seemed to enter into the spirit of the thing more readily than in the case of any of the Gilbert and Sullivan productions. It would, however, be difficult to imagine any performance as lacking in interest as in which A. W. F. MacCollin had a part. He is a prime favorite here, and I couldn't but endorse Mr. Thompson's encomium while Mac was singing "Syntax is that." "That man will actually work harder for another than he will for himself." Miss Franc. H. Hall is also a favorite with our music lovers, but the poor lady was too sick to appear, and really had an alarming attack of neuralgia of the stomach, which detained her here for several days. The title role was admirably sustained by C. M. Pyke, whose magnificent voice had been heard here before. Miss Hall's place was filled in a really creditable manner by that little embodiment of piquante ease, Miss Kay Mann. It was only her second attempt, but nobody would have to sight otherwise than that it was a familiar assumption of a part to which she was long accustomed. As Lieutenant Puppenheim George Lincoln just broke the boys all up. Those ingenues came perilously high on those much-wounded limbs, and one ardent youth was with difficulty restrained from jumping on the stage and pulling them off—the limbs, of course. Even as small an orchestra as the Thompson co. carries proves to be a great acquisition, and if I were a manager I would stay at home in case I could not afford anything more than a two-horse piano. I ought to add that the costumes were elegant, and the opera, thanks to our own stage hands, was beautifully set as regards the scenery. J. S. Murphy gave the welcome, although threadbare, Kerry Gow, to excellent business, 9th, and I understand the performance was highly appreciated.

Snap Bobbins: Miss Edmund Hosking was kept here nearly a week by the illness of a child. I noticed the bright-faced little woman in a box during the performance of The Beggar Student.—Manager Hoge was very sure' pleased by a visit from his old friend, Mr. Con. T. Jones, proprietor of the Ellsworth at Long Branch.—We are to have Rhea, after all, in Vesuvius, to-morrow, 5th.—Miss Hall was able to leave, 6th. She is a charming lady, and I don't wonder that every day telegrams were received asking about her condition.

AKRON.

Academy of Music (W. G. Robinson, manager): The Hessians, in Voyage to Switzerland, to a crowded house, 1st. Edward Clayburgh's co. presented The Creole, with Helen Blythe in the title role, 4th. The star and co. created a very favorable impression. The appearance of Rhea in her new play, Vesuvius, 5th, filled the house with the elite of the city, who "ravished" to a considerable degree over the play, and received the work of the star and the co. with warm applause. Muggs' Landing, 11th; Bandit King, 12th; Nat Goodwin, 20th; Mountain Pink, 23d; Rentz-Santley comb., 26th; M. B. Curtis, 27th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Clayburgh's Dramatic co. in the Creole, with Helen Blythe in the title role, 1st and 2d. The first night drew a large and fashionable audience; the second, a fair-sized house. The Cora of Miss Blythe is a magnificent portrayal of a passionate woman. In the last scene she rises to a pitch of dramatic power which holds her audience spellbound. Miss Blythe has undoubtedly created an impression with the theatre-going people of Canton that will be everlasting. The polite and courteous manager of the Creole co., Edward Kendall, desires me to state that a great injustice had been done to his co. through the bad management of their advance man. The production of Vesuvius, 4th, by Mlle. Rhea and co., was a performance that has not been surpassed in excellence in this city. When Rhea made her first appearance here she made an impression on the amusement lovers of Canton that has placed her above all other actresses in the hearts of the people. The receipts amounted to between five and six hundred dollars, every available seat in the house being taken. Bandit King, 17th; Mountain Pink, 22d; Thomas Keene in Richelieu, 31st.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Frank Mayo, supported by a very good co., gave Nordeck, an excellent play, 1st and 2d, and Davy Crockett, 3d, to wretched business. Ristori gave her grand impersonation of Elizabeth to a magnificent house, 4th. The Essex of Edmund Tearle was the leading feature of the support.—Wallick's Bandit King co. had large and enthusiastic houses, 5th and 6th. Siberia, 8th, week; Jumbo Davis, 13th; M. B. Private Secretary, 16th and 17th; T. W. Keene, 19th; Rentz-Santley, 23d and 24th; Galley Slave, 27th, 28th and 29th.

Grand Opera House (Miller and Gray, managers): The first week's business at cheap prices was big. Harry Montague's Dude comb. was the attraction, and seemed to give entire satisfaction. Dixon's Sketch Club, 13th, week; Rice and Barton's [illegible] trels, 22d, week.

TOLED

Wheeler's Opera House (Geo. W. Bills, manager): The Boston Ideals gave Girofle ...rofle and Musketeers, 1st and 2d, to packed houses. This co. is without doubt one of the finest in the land, embracing as it does a small array of stars, and a chorus and orchestra trained to perfection. Rintori, with prices doubled, drew a good house, 3d. The audience, however, was much disappointed both in star and co. Of the support, Mr. Tearle's Essex was good, but of the rest the less said the better. There are people who never attend a performance except to laugh and hear a song-and-dance, and such people never miss Baker and Farron. Emigrants to us are good as ever of their former pieces, and affords the stars ample opportunity to introduce their specialties. The support was good.

Tarte: Tuesday afternoon the Boston Ideals were dined at the residence of a prominent and wealthy citizen.—One of the M. S. Private Secretary co. was booked for the 5th and 6th, but cancelled.—We are threatened with another close season. The last one we had lived through.

DAYTON.

The Grand (Lacey H. Reist, manager): That the melodrama is almost dead here this fully demonstrated by the small audience that attended the Pavements of Paris, 1st and 2d. The play is, with one or two exceptions, one of the best melodramas that has been presented here. The co. is good, even the smallest parts being in the hands of competent artists. The Ike Fincher of Harold Foulkes is a splendid piece of acting. Felix Morris gave a good portrayal of the excitable and impetuous Bonneau. The play was beautifully set, especially the depot of the Great Eastern Railroad. Thompson's Opera co. produced The Beggar Student, 3d and 4th. This being the first opera of the season, of course there was a large attendance. The co. is large and contains a number of good voices. C. M. Pyke has a grand baritone voice. His Beggar Student received several encores. Louise Manfred, as Laura, had a good opportunity to use her sweet soprano voice. Storm-Beaten, 11th, 12th and 13th; Nat Goodwin, 13th and 16th.

Weidner's Opera House (J. W. Weidner, Jr., manager): The Villas closed a poor week's business last night, 8th. To-night, 9th, Frederick Warde as Richard III. Good business.

Memorial Hall, Soldiers' Home (Samuel Henderson, manager): The Home Band, thirty pieces, will give two weekly concerts during the remainder of this season. The band is considered one of the best in the West.

Cues: E. A. Somers joined the Thompson Opera co. here as tenor.—The Villas were caught by a wreck at Piqua, and did not arrive here until after eight o'clock, Nov. 25. The performance was delayed a little over an hour.—T. W. Keene as Richard III. will be the Christmas attraction at the Grand.—A third entered Weidner's Opera House one night last week, and got away with the wardrobe, wigs, make-up boxes, etc., of two members of the Villa co. So far nothing has been recovered.—Lulu Hurst, the Electric Girl, having been taken suddenly ill, cancelled her date at the Grand, 5th.

CHILLICOTHE.

Masonic Opera House (Breen W. Orr, manager): Storm-Beaten co., 1st and 2d, to fair business. The play was given in magnificent style. The scenery carried along is very fine. The McCloskey family of musicians gave one of their enjoyable entertainments, 5th, to a large and fashionable audience. Dan's Tribulations, 15th.

SANDUSKY.

Bamuller's Opera House (William J. Stoffel, manager): Immigrants was presented by Baker and Farron, 1st, to a large audience. Egotism sticks out all over Baker, and Farron wears his funny sayings threadbare. Mlle. Rhea was seen here for the second time, 3d, appearing in Vesuvius. There was a fair audience fairly pleased. Rhea was in very bad voice, and could scarcely be heard at times. Patti Rosa, 10th. Muggs' Landing, 11th; Mark and Murphy Comedy Team, 12th. Nat Goodwin, 13th.

Personal: Mr. Clark, representing Patti Rosa, was in the city, 5th. He seems prosperous business, and sends kindest regards to Mugge. Patti Rosa displays some of the handsomest paper we have ever seen.

LANCASTER.

Chestnut Street Opera House (S. G. V. Griswold, manager): The McCloskey Family Concert co. gave a matinee and evening entertainment to fair business, 6th. They have a full band, full chorus and ten soloists. Keene, 27th, in Richard III.

URBANA.

Bennett's Opera House (F. E. Bennett, Jr., proprietor): The Urbana people, 3d and 4th, had the richest dramatic treat it has been their good fortune to have for years—Storm-Beaten. It was a treat long to be remembered.

UPPER SANDUSKY.

Opera House (John Line, manager): Ned Courtland's Humpty Dumpty, 4th, to light house, but it was all the co. deserved. The only redeeming feature was the band and orchestra—made up largely of Bucyrus talent.

IRONTON.

Masonic Opera House (H. F. Elsbury, manager): The Bella Moore Mountain Pink co. appeared to splendid business, 4th. The star made quite a hit, being called before the curtain after each act, support in greater part weak, but giving altogether a very satisfactory performance. The play was handsomely mounted by Manager Elsbury. The co. report business very large in the Ohio River towns, 5th. Thomas W. Keene in Richard, 6th.

Brick: All our manufactory establishments are now running full time, paying cash and giving good work.

LIMA.

Faurot's Opera House (H. P. Latham, manager): Rhea came 1st, to good house, in Vesuvius. The audience, though delighted with Rhea and co., pronounced Vesuvius not strong enough for her. Murphy and Mack, 11th.

Items: Manager Latham intended closing the house for a month or two after Rhea on account of bad business, but after consulting Mr. Faurot, on whom the loss would fall, decided to go through with the season. Mr. Faurot says it is simply a matter of a class of two or three thousand dollars a year with him, but he thinks that by closing the house he will injure the business interests of the city.

MANSFIELD.

Wilbur Opera House (Joseph Weiler, manager): Clayburgh & Jessie co. played to fair business, 4th. The co. is good.—Murphy and Mack, 11th; Patti Rosa, 16th.

SPRINGFIELD.

Grand Opera House (Albert Trenor, manager): Pavements of Paris co. played to good house, 3d, and was well received. Ida Siddons's Female Mastodons to fair house, 4th. Helen Sedgewick, with a good co., presented Silver Spot to a very satisfactory amount to good-sized audience, 6th. Raining hard. The house improved in the evening. Native Virginia, 10th; Harrison-Gourley, 17th.

Black's Opera House (Samuel Waldman, manager): Wallick's Bandit King co., 2d, to crowded house despite opposition. T. W. Keene in Richard, 9th.

OREGON.

PORTLAND.

Casino Opera House (A. S. Gross, manager): Donna Juanita continues to good business, and interest increases each day adds to her popularity. Prince of Pilsen comb. next week.

New Market Theatre (J. P. Hoyt, manager): Rose Eytinge began her second week with Rose Michel, Nov. 29 and 30; Leah, 2d; Led Astray, 3d; Aunt Emily, the new drama, written expressly for Miss Eytinge, by Alfred Trumbull and Cyril Searle, was produced, 4th, for the first time on any stage to crowded house, from different parts of the State, and the house was packed. The following is the plot in brief: Philip Preston is a South Carolinian who, with a fortune, retires to New York to enjoy life and cultivate literature. His sister Emily, familiarly known to her family as "Aunt Emily," has remained at Charleston passing as a single woman, although she had been secretly married under very romantic circumstances. She is a woman of the world and a great traveller. She also exercises complete authority over her brother's household. The family of Mr. Preston consists of a wife, a lady of fashion; his daughter Grace, a sentimental girl, and his son Arthur, a young Wall street broker. Grace is courted by Henry Dunbar a young lawyer, and by Sir Benedict Beresford, an Englishman, whom Mr. Preston met on a steamer returning from Europe. The adroit flatteries of the Englishman subjugate both mother and daughter. He also secures an influence over the son and ruins him. Attached to Mrs. Preston's family as companion is a Frenchwoman, Mme. Dubois, whom Sir Benedict introduces into the family. These characters appear in the first act, which terminates in the frustration of the elopement of Grace and Sir Benedict by the sudden appearance of Aunt Emily upon a visit. The second act shows the ruin of Arthur through unfortunate speculations induced by Sir Benedict. The third act introduces the husband of Aunt Emily and the prevention of another elopement scheme. The fourth act rescues Grace from her peril, reveals the Englishman as a murderer and a usurper of the title of a friend, and exposes Mme. Dubois as an adventuress and the Englishman's mistress. The following was the cast:

Aunt Emily	Rose Eytinge
Mrs. Grafton	
Madame Dubois	May Wilkes
Grace Preston	Helen Lewis
Mrs. Preston	Lillie Mountford
Gilbert Grafton	J. T. Malone
Sir Benedict Beresford	Horace Vinton
Josiah	
Mike	W. R. Wilkins
Arthur Preston	J. W. Kail
Harry Dunbar	Mr. Sutherland
Mr. Preston	Logan Paul

It cannot be said that the play is a success. At no time was the large audience very enthusiastic. The dialogue is commonplace, and the plot, in many instances, inconsistent. Gilbert Grafton, in the second act, appears as a common drunkard, and in the third as a reformed man, although but a few hours elapse between the acts. Rose Eytinge made all out of the character of Aunt Emily that could be extracted. None of the other members of the co. knew even their lines. After being rewritten, Aunt Emily may prove fairly successful with a good co.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Kate Claxton and Charles Stevenson produced The Sea of Ice last week to a business that aggregated $4,000. For such a time-worn drama, this is certainly an exceptionally good week's business. Messrs. Forrest, Edgar L. Davenport, Poulett, and the Misses Bates and Cone, are especially worthy of mention. Wages of Sin, 8th, Devil's Auction, 13th. Henry Irving, 2nd.

Library Hall (Fred. A. Parke, manager): Gillette, with his Secretary, closed a very good week's business, 4th. The piece throughout was very amusing; the humorous situations were well worked up, and the individual members of the co. worked with a view to making the ensemble as effective as possible. As a matter of course Mr Gillette, as the Rev. Mr. Job McCosh, carried the burden of the play and made the hit of the performance. His by-phrase, "Would you believe," became one of the "slang gags" of the town before the closing of the week's performance. Frank Tannehill, Jr., Sedley Brown, T. M. Hunter, Maurice Pike, H. A. Money, Mary Stuart, Gertrude Johnson, Ewin Talbot and Carrie Reynolds, all did very effective work. H. T. Chanfrau, 5th. The Hanlons, 11th. The Seven Ravens, 2nd.

Academy (H. W. Williams, manager): The Howard Athenæum Specialty comb. played last week to good business. The co. gives a very good vaudeville performance, although many of the acts are as familiar as "Silver Threads Among the Gold." Ida Siddons' Female Mastodons, 8th. Bayless and Kennedy's comb., 15th.

Harris Museum (P. Harris, manager): Charles H. Fish's Circus did its usual large business during the week. The interior of the house has been suitably arranged for the show, and one can well imagine himself seated beneath the festive canvas. Charles W. Fish's bare-back riding is the principle attraction of the show.

South Street Museum: Business has been very good. Jo-Jo, the dog-faced man, who was introduced for the first time last week, proved a veritable magnet.

Items: The Actors' Fund benefit at the Opera House on Thursday afternoon netted about $700. The benefit was not given as advertised. The Howard Athenæum co., performing at the Academy, did not appear, and when questioned in regard to the matter, S. P. Cowry stated that their agent was not authorized to contribute the services of the co., and that the members thereof all held active membership in the Order of Elks, and were opposed to the Actors' Fund. This is a very lame excuse.—Manager Robertson, of the Sixth Street Museum, has brought suit against the proprietors of the Coliseum for damages for breach of contract. Robertson claims to have purchased the refusal of the lease of the building until Nov. 1, but that before the expiration of the time a lease was made to the present tenants, the roller-skating rink managers. Robertson says it was his intention to remodel the building and run a circus during the Winter.—A. S. Goldsberg, an attache of the Madison Square Theatre, was in town last week for the purpose of stopping the performance of The Secretary. After an interview with Mr. Gillette, Mr. Goldsberg left town without bringing an injunction. Mr. Mallory was also in the city during the latter part of the week.—A sacred concert (?) was given at Harris' Museum on Sunday evening, 9th. Billy Kersands and Billy Wilson, late of Callender's Minstrels, took part.—J. W. Gotthold returned home 9th.—William Carroll, playing the Bad Boy with the Howard co., was made a happy father 8th.—A. H. Forrest, now with the Claxton co., says he has been engaged for leading business at the New Lyceum Theatre, New York.—Don Claxton purchased upward of $300 worth of Christmas presents while in this city.—Margaret Cone will shortly sever her connection with the Claxton co.—Henrietta Chanfrau was booked for Library Hall for week beginning 6th, but on account of sickness her son Henry will fill in the week.—Ada, the performer who fell from the trapeze at Harris' Museum, has fully recovered.—Marcus Mayer, ahead of Irving, is in town.—John Hendry, a son of the Chicago manager, is in town in the interest of the Hanlons.—Lizzie Spencer and Arthur H Forrest will likely star next season in The Creole.—Miss Claxton took with her from this city a young lady who has exhibited considerable histrionic talent. The young lady will become a member of the co. and will be under the tuition of Miss Claxton.

ALLENTOWN.

Academy of Music (H. C. Auchbach, manager): Atkinson's Jollities and Electric Sparks co. drew a fair-sized audience, 5th, and did their best to give a pleasing entertainment; yet when comparing the co. and play with those of the same order, such as Bunch of Keys and Rag Baby, their performance was not up to the average. Den Thompson, 12th; Moulton and Bennett's Opera co., 17th, week.

Clean Sweep: Fred. Simms, with the Prof. Goldschmidt co., returned to Allentown, 2d. Fred. informs me that attempting to introduce a new play during those times, when plays presented by one of well-known reputation are suffering for lack of patronage, is enough to ruining an effort to build even on an enterprise without the necessary host. Business throughout the route had been bad, and he has decided to cancel what bookings he had made and proceed at once west to the play, make some changes in the co. and bring the play before the public in such a shape that it will not fail to meet the approbation of the most critical audience.

HARRISBURG.

Opera House (Markley and Tier, managers): Portland-ave'n [illegible] Parodies opened, 1st, to a packed house. The good business done continued from the opening to the close of the week, except Saturday, when, on account of bad weather, the attendance fell off slightly. Attendance, 2,000 people. Manager Markley remained in Reading, his home, during the week, for the purpose of renewing his acquaintance with his family. Han's Tribulations, 11th; Redmond and Barry's co., 18th.

WILKESBARRE.

Music Hall (M. H. Bergunder, manager): The Pearls of Misery co. was here early in the season, and met with success, which made them anxious for a date later on. Mr. Bergunder gave them 6th, which proved slightly disastrous, as the elements were engaged in mortal combat with any such theatre-goer, and consequent that the latter was the rule, as there was merely a corporal's guard in the hall. I will say, however, to the credit of the co., that they were as conscientious by far as though the hall had been well filled. W. J. Scanlan, 11th; Hands of Keys, 19th; Kate Claxton, 20th; Rhea, Jan. 1.

MCKEESPORT.

White's Opera House: Clarence F. White, manager: The Hanlon Brothers appeared, 2d, and were greeted by the largest house of the season. Almost every seat in the house was occupied. A better pleased audience has not been in the house in a long time. Peck's Bad Boy, 17th. Thos. Moore, Jan. 5.

TITUSVILLE.

Academy of Music (R. W. Purcell, manager): Levy's Grand Concert co., 9th, to a fair house. Gave satisfaction, especially with Mr. Levy, who is a host in himself. Velatie Leon Abeile's comb. billed to appear, 2d, were not forthcoming.

CONNELLSVILLE.

Newmyer's Opera House (C. W. Porter, manager): The Crimes of London comb., 1st, to full house. Aggie's What comb., billed for 2d, cancelled.

JOHNSTOWN.

Union Hall: Denman Thompson, with good support, presented Uncle Josh Whitcomb to an old-time crowded house, 9th. Every number by Mr. Thompson's orchestra was received with great applause. Peck's Bad Boy, 11th; Fred. Wade, 16th; Chanfrau in Kit, 23d.

NEWCASTLE.

Opera House (R. M. Allen, manager): The Hanlons made their first appearance here, 9th, in La Voyage en Suisse, to a large house. Their wonderful tricks and activity captivated the audience, who gave them hearty applause. Juanita Travis drew a good house, 9th, on the merits of a really fine band and orchestra. Oliver Byron, 13th.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Atkinson's Peru's Bad Boy to a fair-sized and appreciative audience, 1st. Co. fair. Denman Thompson, in Josh Whitcomb, to a large-sized and very enthusiastic audience. Bennett and Moulton's Opera co., 11th to 17th.

ALTOONA.

Opera House (Marriott and Krieder, managers): Denman Thompson, as Uncle Josh Whitcom

ley's Hidden Hand co., gb, to a good house, and re-peated, 4th, for the benefit of the Wm. Riders, a local military co. to a small house, on account of inclement weather. Fannie Vernon, as Cupitola Black, and Archer, the cowboy, sustain the character well. A pretty fair co. all through, and deserving of public favor. McWade, in Rip Van Winkle, 14th.

CHATTANOOGA.

Lamar Hall (George Brothers, managers: March 31, 2d, was greeted by a good house and kept the audience in a continuous roar. Several new and laughable acts were introduced. Thomas W. Keene, 15th.

TEXAS.

HOUSTON.

Pillot's Opera House (J. L. Kelly, manager: Nov. 28, Thomas W. Keene played Hamlet; 29th and matinee, Othello to crowded houses. Col. Wagner's Minstrels, to good houses, 1st.

GALVESTON.

Tremont Opera House (H. Greenwald, manager: Happy Cal Wagner occupied the boards Nov. 27, 28 and 29. The audiences were very appreciative, but as this is the cabret on the legs of all age. The climax, however, could not be attributed to lack of merit in the performance, which embraced many original features and commendable innovations. Were a moment made with such a famous foot-to-legged as Cal. Wagner, Sam Price, Billy Carter and Lew Beardsley as leaders cannot draw creditable attendance, then the times are out of joint, and a prognosticator would fail to draw. The dancing, musicians and ensemble Then produced before the footlights on the 1st, the opening night of a week's engagement. Her repertoire embraces La Jolie Parfumeuse, Coeur-de-ici, La Perichole, La Fille du Mme. Angot, Gitonbe-Gitonbe, etc. To say she has no voice might seem trite. But she does shine as an actress. Her dash and audacity, her mischievous and piquant smiles, and grace of gesture and delivery form her chief stock in trade. When she sings in her English ballad, "My Face is My Fortune," she gives a very concise criticism of herself. Mlle. Lefort did some excellent work, which elicited rounds of applause. The chorus is daily dressed, and the co., taken in its entirety, is an excellent one. The attendance ought to be far more flattering.

Reflections: The depressing influences of a short cotton crop are scarcely felt here, particularly in dramatic business. Despite the fact that Mr. Greenwald has displayed excellent judgment in the variety and character of his bookings, offering such attractive contrasts, receipts are not encouraging.—Aurat Sine. There. Why does she not speak and sing more English? It would win favor.

DALLAS.

Dallas Opera House (Charles Beaton, manager: Rella Ryan, 1st, to a medium-sized audience. Her changes of dress were exceedingly good and very rapid. He performed the parts of The Lachrymose Lover and the Newsboy very well. Katie Putnam, 22d and 23d, Ford's Opera co., 24th and 25th. Carrie Swain, 26th and 27th. Milton Nobles, 28th and 30th.

AUSTIN.

Millett's Opera House (F. Millett, manager: The Stultz Comedy co. played 1st, 2d and 3d. First night, Fanchon, to a very slim audience. Poor. Second night, A Celebrated Case, to another poor house. Much better play. Same third, to a full house, as free tickets had been issued to all the public schools and institutions.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers: George C. Miln and Adele Payne drew a good house and to see their rendition of Macbeth. They were well received and were called before the curtain. John S. Lindsey, an old Salt Lake actor, travelling with the co. was warmly welcomed back to his old stamping-ground, and was once called to the front. Fool's Revenge, 3d; Hamlet, 4th. Hence toward the East.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager: Janish in Camille and Leonore, respectively, 2d and 3d, to very good business. R. E. Graham in Brother Max to small business, 5th, 6th. With the close of Mr. Graham's engagement here the co. returned to New York. The agent informs me that business has been such since they have been on the road as not to justify remaining out longer. It is quite likely Brother Max will be re-written before it is put on again. Gus Williams is billed for 12th and 13th.

LYNCHBURG.

Opera House (T. H. Simpson, manager: Janish, the Austrian actress, in Camille, her first appearance in Virginia, 1st, to a large and fashionable audience. As Camille she is simply great.

RICHMOND.

Theatre (Madam W. T. Powell, manageress: J. P. Smith's Comedy co. in Brother Max played to light business, 1st, 2d and 3d. Janish crowded the house the rest of the week, appearing in Camille, Leonore and Louisa. Leland's Juvenile Opera co. opened 9th for three nights.

Dime Museum: Large audiences filled the house last week. The new faces announced for this week are: Professor Emerson, Perry and Lulu Ryan, Billy and Katie Sanford, Alfred Tortell and Lottie Archer.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Forse, manager): Pavements of Paris was presented 4th, 5th, to fair business. First appearance in this city; did not draw as well as an older play. Left a very good impression. Crimes of London, 6th, for matinee and evening performances. Very good play. Fair audience. Also first appearance. Dan's Tribulations, 11th; Harrison and Gourlay, 12th.

Academy of Music (Charley Shay, manager): Boston Dime Museum opened last week and did a very good business. Ida Siddons' Female Mastodons, 17th, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager: The Romany Rye appeared week of 1st, and has been playing to good business through the week. The co. is nearly the same as that of last season. The few changes made have not strengthened the cast. Rice's Surprise Party to-night of 1st, 11th, and for four nights.

Academy of Music (Harry Deakin, manager): T. P. W. Minstrels, 1st and 2d, to crowded houses. The opening night of the Abbott co., 4th, drew a large audience to hear Mignon. One would imagine that as Miss Abbott grew theatre her voice would grow stronger, but on the contrary it is thinner and "pipier" than ever. And we must confess that Miss Abbott is not the best graceful. Laura Bellini's clear, strong soprano was quite a pleasing contrast. Lizzie Annandale's rich contralto was heard to advantage as Frederick, and the magnificent basso of Campobello took all the honors among the gentlemen. Friday matinee, Bohemian Girl, with red satin programmes. Friday evening, 6th, Traviata. Saturday matinee, Martha, with white satin programmes. Saturday evening, 6th, Trovatore.

Bowers: Lillie Clay's Adamless Eden co. has been packing Stanley's every night this week, 1st, and are doing an immense business. They give the best variety show Monday has yet had. The same old show at the Dime Museum, land office business. Davis and Keegan replace Conrad and Ward in T. P. W. Minstrels. Manager Deakin's satin souvenir programme idea is creating quite a sensation.

RACINE.

Blake's Opera House (John T. Vaughan, manager: The production of Hazel Kirke, 1st, drew only a fair house. T. P. W. Minstrels to good business, 2d. Painter's Wife, 6th. Play good, but business only fair. Janauschek, in My Life, 12th. Hoop of Gold, 13th. Mountain Pink, 14th.

SHEBOYGAN.

Sheboygan Opera House (I. M. Kohler, manager: The Barrett Dramatic co. in Camille, 2d, to a crowded house. Jennie Griffith, in the title rôle, made a good many of the sternest sex weep. She received two curtain calls. The co. in support is very weak.

MADISON.

Opera House (George Burroughs, proprietor: Planter's Wife was presented to a fair-sized house, 2d, giving satisfaction. Fay Templeton Opera co., 11th.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager: The Planter's Wife, 7th, fairly filled house. Edna Carey, as the wife, was highly satisfactory. Reserved two calls. Mr. Karrington also deserves praise for his earnest acting in the part of Blake.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager: Evans and Hoey's Meteors delighted the patrons of this house, week of 1st. Madame Rentoul will for a three nights' engagement the last half of this week. She appears in Mary Stuart, Marie Antoinette and Queen Elizabeth.

Royal Theatre Museum: Bandmann appeared in Richard III. and Narcisse during the week. The Hunchback and Called Back were presented at the matinees.

Montreal Museum: Fanny Herring's co. failed to put in an appearance last week, and a variety co. was substituted.

ST. CATHARINES.

St. Catharine's Theatre (H. G. Hunt, manager: Frances Bishop, in Maggy Landing, 4th. The play was well received by a crowded house.

TORONTO.

Grand Opera House (G. E. Sheppard, manager: Dora Bouccault appeared, week of 1st, to very good houses. He presented three of his well-known plays. His co. is much better than season that last. The scenery is worthy of praise. Ghost Bytes, 11th, 12th and 13th.

People's Theatre (Alfred Fisher, manager: The Shadowgraphs Specialty co. held the stage week 1st. Houses good, and drew liberal. Week of 8th, Harry Montague's Slide co. This house, under the new management, is having great success.

Bijou: Levy Concert co., 11th and 12th. T. O'Neill, Treasurer of the Grand, goes with the Boucicault co. through New York State as manager. Samuel Bradburn will give recitations at Shaftesbury Hall, 15th.

LONDON.

Grand Opera House (I. H. Davidson, manager: Fred. Reynolds held the boards for six nights and a matinee last week to fair business. St. Quentin Opera co., 11th and 12th; Margaret Mather, 13th; Romany Rye, 14th, 15th; Black Flag, 16th, 17th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Messenger from Peru Co.: Bella Mower: Lancaster, Pa., 27; Zanesville, 28; Mt. Vernon, 29; Newark, 30; Mansfield, 31; Ashland, 1; Marion, 2; Massillon, 3; Canton, 4; Akron, 5; Youngstown, 6, 7.

A Messenger from Peru (Laura E. Dainty): Chicago, 6, week; Ottawa, 13, 14; Sterling, 15; Kankakee, 16; Watseka, 17; Rantoul, 18; Mattoon, 19; Shelbyville, 20; Centralia, 21; Jerseyville, 22; Edwardsville, 23; Collinsville, 24; Centreville, 25; Belleville, 26; Carondelet, 27; Marthasville, 28; Milford, 1; Natick, 2; Stockton, 3; Jersey City, 4, 5, 6, 7.

Attaway's Big Boy Co. No. 1: Clinton, Mass., 27; Marlboro, 28; Milford, 29; Natick, 30; Stockton, 31; Jersey City, 1, 2, 3, 4.

Attaway's Big Boy Co. No. 2: Johnstown, Pa., 27; Latrobe, 28; McKeesport, 29; Uniontown, 30; Connellsville, 31; Cumberland, Md., 1; Martinsburg, Va., 2.

An Arabian Knight Co.: St. Paul, 5, week; Minneapolis, 12, week; Dubuque, Ia., 19.

Alf Wilson: Crawfordsville, Ind., 27, 28; Greencastle, 29, 30; Beard, 1, 2; Sullivan, 3, 4; Vincennes, 5, 6, 7.

Attaway's Isolation: Plainfield, N. J., 27; Rahway, 28; Trenton, 29; New Brunswick, 30; Mt. Holly, 31; Woodbury, 1; Salem, 2; Bridgeton, 3, 4; Millville, 5.

Bates and Farron: Ionia, Mich., 27; Muskegon, 28; Kalamazoo, 29; Chicago, 6, two weeks.

Bartley Campbell's White Slave Co.: Williamsburg, 5, week; rest, 12, week; Philadelphia, 19, week; N. Y. City, 26, week; Albany, Jan. 5, week.

Bartley Campbell's Destination Co.: Cincinnati, 5, week; Columbus, 25, 26, 27.

Bartley Campbell's Siberia Co.: Columbus, 29, 5, week; rest, 12, week; Louisville, 19, week; St. Louis, 26, week; Kansas City, Jan. 2, week; Topeka, Kan., 12, 13, 14; St. Joseph, Mo., 15, 16, 17; Quincy, Ill., 19, 20; Springfield, 21, 22.

Bartley Campbell's Galley Slave Co.: Sedalia, Mo., 1; Moberly, 2; Marshall, 3; Independence, 4; Butler, 5; Nevada, 6; Fort Scott, Kan., 8; Carthage, Mo., 9; Neosho, 10; Pierce City, 11; Springfield, 12; Columbus, Kan., 13; Parsons, 15.

Barnes and Dickson's La Chardonnaret Co.: St. Louis, 5, week Kansas City, 12, 13, 14, 15, 16, 17; St. Joe, Mo., 19.

Barry and Fay: Williamsburg, 29, week.

Bijou Opera Co.: Peoria, Ill., 27; Louisville, 28, week; Indianapolis, 29, 30, 31.

Boston Theatre Vocal Co.: Brooklyn, 5, week; Philadelphia, 12, week; Washington, 19, week; Pittsburg, 26, week; Cincinnati, Jan. 2, week; Louisville, 9, week; Chicago, 16, week.

Bunch of Keys (Frank Sanger, manager: Providence, 27, week; Buffalo, 29, week; Pittsburg, Jan. 5, week.

Bunch of Keys (Bride and Fear): Ottawa, Ill., 27; Joliet, 28, 29; Battle Creek, Mich., 30; Saginaw, 31; Bay City, 1; E. Saginaw, 2; La Pierre, 3; Pontiac, 4; Tiffin, O., 5, 6, 7; Fostoria, 8; Upper Sandusky, 9; Newark, Jan. 2; Mansfield, 3; Ravenna, 5.

Bunch of Keys (Dudley McAdow, manager: Pittsfield, Mass., 1; Bridgeport, Ct., 2; Norwalk, 3; Buffalo, 5, week.

Boston Museum Novelty Co. (Sol Smith Russell: Holyoke, Mass., 27; Springfield, 28, 29.

Barney McAuley: Indianapolis, 27, 28, 29; Fort Wayne, 30.

Brand-Gilday Co.: New Haven, 5, week; Boston, 12, week; Chelsea, Mass., 22; Taunton, 23; Haverhill, 24; Manchester, N. H., 25; Lowell, 26, 27.

Clara Morris: Atlanta, Ga., 27, 28.

Chisman's Banker's Daughter Co.: Hot Springs, Ark., 27, 28; Texarkana, 29; Shreveport, 30; Longview, 31; Tyler, 1; Palestine, 2; Galveston, 3, 4, 5.

Charlotte Thompson: N. Y. City, Dec. 4, two weeks.

C. B. Bishop: New Orleans, 5, week; Pensacola, Fla., 19, 20.

C. A. Gardner's Kari Co. (T. C. Leonard, manager: Paris, Ill., 27; Danville, 28; Lafayette, 29; Frankfort, 30; Tipton, 31; Kokomo, 1; Wabash, 2; Ft. Wayne, 3; Berryan, O., 4; Fremont, 5; Norwalk, 6; Elyria, 7; Sandusky, 8; Mansfield, 9; Lima, 10; Huntington, Ind., 12; Marion, 13.

Carrie Swain: Houston, 27, 28, 29; San Antonio, 30, 31; Austin, 1, 2; Brenham, 3; Waco, 4, 5; Cleburne, 6; Fort Worth, 7, 8, 9; Dallas, 10.

Carter of London Co.: Cincinnati, 5, week; St. Louis, 12, week.

C. L. Davis: Delaware, O., 27; Columbus, 28; Springfield, 29; Troy, 30; Lima, 31; Defiance, 1; Battle Creek, Mich., 2.

Clayton's Cricket Co.: Ft. Wayne, Ind., 27; Lafayette, 28; Danville, 29; Council Bluffs, Ia., 30; St. Joe, Mo., 31; Lawrence, Kan., 1.

Dore Bouccault: Syracuse, N. Y., 27; Rochester, 28, 29; Boston, 30, five weeks.

Derby-Rice Burlesque Co.: N. Y. City, Nov. 20—indefinite season.

Dickson's Sketch Club: Lexington, Ky., 27, 28; Frankfort, 29; Columbus, O., 30, week.

Denman Thompson: Reading, Pa., 27; Allentown, 28; Easton, 29; Red Bank, N. J., 30; Stamford, Ct., 31; Willimantic, 1; Norwich, 2; New London, 3; Pawtucket, R. I., 4; Fall River, Mass., 5; New Bedford, 6; Athol, 7; Springfield, 8; Northampton, 9; Holyoke, 10; Westfield, 11; Hartford, 12; Naugatuck, 13; New Haven, Jan. 1, 2, 3.

Devil's Auction: Detroit, 5, week; Pittsburg, 12, week; Philadelphia, 19, week; Brooklyn, Jan. 12, week.

Dan Sully's Comedy Company (E. H. Baxter, mgr.: Cincinnati, 5, week; Chicago, 12, week; Houston, Tex., 23, 24; Galveston, 25, 26; New Orleans, 29, week.

Dunstan's Minstrels: Boston, 5, week.

Dalby's Vacation Co.: Ithaca, N. Y., 27; Binghamton, 28; N. Y. City, 29, week; Des Moines, Ia., 24; Council Bluffs, 25; Grand Island, Neb., 26; Cheyenne, W. T., 27; Denver, 28, week; San Francisco, Jan. 12, week.

Edwin Booth: Boston, Nov. 27, four weeks.

Evans and Hoey: Jersey City, 27, 28, 29; Brooklyn, 30, week; Syracuse, 26, 27, 28; Rochester, 29, 30, 31.

Fanny Davenport: N. Y. City, 5, week; Philadelphia, Jan. 5, two weeks.

Florences: N. Y. City, 5, week; Brooklyn, 12, week; Poughkeepsie, 19; Hudson, 20; Albany, 21, 22, 23; Baltimore, 26, week; Washington, Jan. 2, week; Philadelphia, 9, week.

Frank Mayo: Minneapolis, 22, week.

F. W. George's U. T. Co.: Cedar Rapids, 5, week.

Fanny Mountaintale: Hamilton, Mass., 27.

Fannie Louise Buckingham: New Orleans, 5, two weeks.

Fred Warde: Wheeling, W. Va., 27; Johnstown, Pa., 28; Shamokin, 29; Philadelphia, 30, week.

Grace Hartman: St. Louis, Dec. 25, week; Keokuk, Ia., 29.

Gus Williams: (J. H. Robb, manager: Goldsboro, 27; Norfolk, Va., 28, 29; Richmond, 30, 31; Hagerstown, Md., 27; Wilmington, Del., 28; Orange, N. J., 29; Paterson, 30; New York City, 31, week; Brooklyn, 9, week.

George C. Miln: Central City, Col., 27, 28; Georgetown, 29; Colorado Springs, 30; Pueblo, 31; Salida, 27; Leadville, 28, 29, 30; Denver, 31, week; Trinidad, Col., 9; Las Vegas, N. M., 10; Santa Fe, 11, Jan. 2; Albuquerque, 3, 4; El Paso, 5; Colorado, 6, 7; Weatherford, 8; Fort Worth, 9, 10; Dallas, 12, 13; Cleburne, 14; Waco, 15; Austin, 16, 17.

Gill and Arthur's Comedy Co.: Saratoga, N. Y., 27; Rhinebeck, Long, 28, 29, 30; Auburn, 31; Syracuse, 1, 2; Jamestown, 3, 4.

Gilmore Co.: Walla Walla, Wash., 27, 28, 29; Portland, 30, three weeks.

Gooderich Comedy Co. (Smith, Cronin, etc.): Troy, 27, 28; Brooklyn, 29, week; Rochester, 5, 6.

Gordon Dramatic Co.: St. Augustine, Fla., 27, 28; Palatka, 29, 30.

Hardman and Hart's Troubadours: Lancaster, Pa., 27; Harrisburg, 28; Altoona, 29; Wheeling, W. Va., 30; Cincinnati, 31, 1, 2.

Hill's Prince's Imperial Co.: Utica, N. Y., 5, week; Canadaigua, 19, week.

Haverly's Cleveland, 27, 28, 29; Pittsburg, 30, week; Baltimore, 26, week; Washington, 2, week; Alexandria, Jan. 5, 6; Fredericksburg, 7; Richmond, 8, 9; Williamsburg, 10; Philadelphia, 12, week; N. Y. City, 19, week.

Hallen and Hart: Williamsburg, 29, week.

Hanlon-Goodall Co.: Baltimore, 5, week; Cumberland, Md., 12; Wheeling, W. Va., 13.

Helena Jenkins: Brooklyn, 5, week.

Henry Irving: Philadelphia, Dec. 5, two weeks; Pittsburg, 22, week; Cleveland, 29, 30; Detroit, Jan. 2, 3, 4; Chicago, 5, four weeks; Washington, Feb. 2, week; Philadelphia, 9, week; Boston, 16, two weeks; Brooklyn, March 2, week; N. Y. City, March 9, four weeks—close.

Hanlons' Fantasma Co.: Boston, Dec. 5, two weeks; Philadelphia, 22.

Henry T. Chamberlain: Pittsburg, 5, week; Johnstown, Pa., 12.

Henry Greene Co.: Erie, Pa., 27; Fort Wayne, Ind., 28, 29; Racine, Wis., 30; Fond du Lac, 31; Oshkosh, 1, 2; Milwaukee, 3, 4, 5, 6, 7; Chicago, 12, week; Cincinnati, 19, week.

Hayes's Hearts of Oak: Philadelphia, 5, week; Trenton, N. J., 12; Orange, 13; Paterson, 14; Rondout, N. Y., 15; Yonkers, 16; Poughkeepsie, 17; Roxbury, Ct., 19; New Britain, 20; New Haven, 21, 22, 23; N. Y. City, 26, week.

Hoe Amusement Co.: Fall River, Mass., 27; Providence, 28; New Bedford, 29; Lowell, 30, 31; Lawrence, 1; Manchester, N. H., 2; Poughkeepsie, 3; Lynn, 26.

Hoyt's Holiness Co.: Savannah, Ga., 27, 28; Augusta, 29, 30; Columbia, 1, 2; Charleston, 3, 4, 5; Wilmington, 6, 7; Florence, 8; Columbia, 9, 10; Raleigh, 11, 12; Petersburg, 13, week; Washington, 19, week; Philadelphia, 26, week; N. Y. City, Jan. 2, 16 weeks.

H. R. Jacobs: Chicago, 5, week; Madison, Wis., 12.

Jessie Tong, 27, 28; Syracuse, 29; Brooklyn, 30, week; Louisville, 31, week; Chicago, Jan. 7, week; St. Louis, 21, week.

Jacobs and Bailey: Madison, Wis., 27; Elgin, 28, Cincinnati, 29, week.

Janauschek: Cleveland, 5, week; Chicago, 12, two weeks; Madison, Wis., 26.

James O'Neil: Cherry Grove, Neosia, 27, 28; Marion, 29; Bellefontaine, 30; Kenton, 31; Upper Sandusky, 1; Bucyrus, 2; Tiffin, 3; Fostoria, 4; Findlay, 5.

John T. Raymond: New Haven, 26, 27; N. Y. City, 28, week.

John A. Stevens: Williamsburg, 5, week.

J. Z. Little's World Co.: Mt. Holly, N. J., 27; Pemberton, 28, 29; Lewisburg, Va., 30, 31; Petersburg, 1, 2; Richmond, 3, 4, 5; Williamsport, Pa., 7.

James Jefferson: Washington, 5, week—close.

Jacobs Kendall (Sargent: Chicago, 5, week; Jackson, Mich., 12; Toledo, 19, week; Indianapolis, 26, 27, 28; Rochester, 29, 30.

Katie Putnam: Fort Worth, Tex., 27, 28; Weatherford, 29; Dallas, 30; Waco, 31, 1; Corsicana, 2.

Katie Carroll: Binghamton, N. Y., 27; Williamsport, Pa., 28; Scranton, 29; Hudson, 30, 31; Gilbert, 1; Honesdale, 2; Port Jervis, 3; Goshen, 4; Tuxedo, 5; Adrian, Mich., 12; Coldwater, 13; Chicago, 19, week.

Knickerbocker Excelsior: Rochester, 28, 29, 30.

Kendall's Dramatic Co.: Merced, Cal., 15, week.

Kittie Rhoades: Charleston, S. C., 27; Atlanta, 28, 29; Augusta, Ga., 30, 31.

Knight's Absolute Zero Wonders: New Orleans, 5, two weeks.

Knight's Supers: Wilmington, Del., 27, 28.

Lotharian Burlesque: Baltimore, Dec. 5, week; Washington, 12, week; Philadelphia, 19, two weeks; N. Y. City, Jan. 2, six weeks.

Lights o' London (Eastern: Rochester, 27 to 29; Batavia, 30; Lockport, 31, 1; Buffalo, 2, 3, 4, 5; Dunkirk, 6, 7; Olean, 8, 9; Bradford, 10, 11, 12.

Lights o' London (Western: Jackson, Mich., 27, 28; Fort Wayne, Ind., 29, 30.

Lyndon Co.: N. Y. City, Dec. 1, two weeks; Philadelphia, 15, week.

Lizzie May Ulmer: Chicago, 5, week; Milwaukee, 12 to 15; Keokuk, Ia., 19.

Lizzie Evans: Lacrosse, Wis., 27; McGregor, Ia., 28; Dubuque, 29; Mason City, 30; Oskaloosa, 31; Marshalltown, 1; Fort Dodge, 2; Le Mars, 3; Sioux City, 4, 5; Omaha, 6, 7, 8; Atchison, Kan., 9; Kansas City, 10, 11, 12; Leavenworth, Kan., 13, 14, 15; St. Joe, 16, Jan. 2; Plattsmouth, Neb., 27; Council Bluffs, Ia., 3.

Louis Aldrich (My Partner): Frankfort, Ky., 27; Lexington, 28; Bowling Green, 29; Clarksville, Tenn., 30; Nashville, 31, 1, 2; New Orleans, 3, week.

Louise Sylvester: Monmouth, Ill., 27; Dixon, 28; Ottawa, 29; Aurora, 30, 31; Elgin, 1; Freeport, 2, 3; Kankakee, 4; Michigan City, Ind., 5; Kalamazoo, Mich., 7; Grand Rapids, 11, Jan. 1.

Lotta: Providence, Mass., 27; Fall River, 28; Newport, 29; Providence, 30, week.

Louise Pomeroy: N. Y. City, 29, week.

Langdon: Providence, 28, 29; Newburyport, Mass., 30; N. Y. City, 31.

M. B. Curtis: Olean, N. Y., 27; Bradford, Pa., 28; Erie, 29, two weeks; Cleveland, 12, week.

Madison Square Cabaret Bijou Co. (R. B. Mantell: Boston, 5, week; N. Y. City, 12, week; Brooklyn, Jan. 5, week.

Madison Square May Blossom Co.: Louisville, 5, week; Minneapolis, 15, 16, 17; St. Paul, 18, 19, 20; St. Louis, 22, week; Chicago, 29, two weeks.

Madison Square Private Secretary Co. (H. M. Pitt): Indianapolis, 27, 28, 29; Richmond, 29; Columbus, 31, 1, 2, 3.

Madison Square Private Secretary Co. (N. J. Lodge: San Francisco, 5, week.

Madison Square Private Secretary Co. (Leonard Grover, Jr.): Utica, N. Y., 27; Syracuse, 28, 29; Brooklyn, 30; Williamsburg, 31, week.

Madison Square Young Mrs. Winthrop Co.: Albany, 27, 28, 29; Hartford, Ct., 30; Worcester, Mass., 31, 1, 2.

Milton Nobles: Atchison, Kan., 27; Topeka, 28, 29; Sedalia, Mo., 30; Memphis, 31, 1, 2, 3, 4, 5; Hot Springs, Ark., 6, 7; Texarkana, 8; Shreveport, Tex., 9; Ft. Worth, 10; Denison, 11; Dallas, 12, 13, 14; Houston, 15; San Antonio, 16; Austin, 17, 18; Houston, 19, 20; New Orleans, 22, week.

Mankin Mandolins: N. Y. City, 5, week; Philadelphia, 12, week.

Monte Cristo Co. (Stetson's: Louisville, 27, 28, 29; New Orleans, 30, two weeks.

Margaret Mather: Hamilton, Ont., 27; Brantford, 28; London, 29; Cincinnati, 30, week; Williamsburg, Jan. 5, week.

Mattie Vickers: Peru, Ind., 27; Huntington, 28; Springfield, O., 29; Louisville, 30, week; Memphis, 20, 21, 22; Little Rock, Ark., 23; Hot Springs, 24; Texarkana, 27; Marshall, Tex., 29; Shreveport, La., 30; Monroe, 31; Vicksburg, Miss., Jan. 1, 2.

Maggie Mitchell: St. Louis, 5, week; Louisville, 12, week; Cincinnati, 19 two weeks.

Michel Strogoff Co.: St. Louis, 5, week; Chicago, 12, week; Indianapolis, 22, week.

Mugg's Landing Co.: Uniontown, Pa., 27; Wheeling, W. Va., 28, 29.

Mustard's We, U & Co.: Kansas City, Mo., 5 to 12; St. Joe, 13, 14; Chicago, 20, week; N. Y. City, 26, three weeks.

Mayer Attraction Co.: Sedgwick, Kan., 27; Wichita, 28, 29; Winfield, 30, 31; Independence, 1, 2.

Modern Homer Burlesque Co.: Rochester, 27, 28, 29.

Murray's Dramatic Co.: Lewiston, Me., 5, week; Biddeford, 12; Dover, N. H., 19; Farmington, 17; Great Falls, 18.

N. C. Goodwin: Cincinnati, 5, week; Dayton, 12, 13; Mansfield, 14; Akron, 15; Brooklyn, 22, week; Philadelphia, 29, week.

Neil Burgess: New Haven, 26, 27; Providence, 28, 29; Norcross's Chaste Co.: Logansport, Ind., 27; Terre Haute, 28; Evansville, 29; St. Louis, 30, week; Alton, Ill., 27; Jacksonville, 28; Bloomington, 29; Springfield, 30; Decatur, 31; Danville, 1.

Nick and Wade Co.: Brooklyn, Dec. 26, week.

Only a Woman's Heart Co. (Newton Beecher Piqua, O., 27; Toledo, 28, 29; Nevada, 30; Carrore, 31; Bucyrus, 1; Crestline, 2; Clyde, 3; Norwalk, 4; Cleveland, 5, week.

Only a Farmer's Daughter (Joseph Frank, manager: Clinton, 27; Muscoda, 28; Stratton, 29; Chicago, 30, week; Sheboygan, Wis., 31; Manitowoc, 1; Ripon, 2; Green Bay, 3; Neenah, 4; Appleton, 5.

Oliver Doud Byron: Toronto, 27, 28, 29; Erie, Pa., 30; Old City, 31; Franklin, 1; Mercer, 2; Newcastle, 3; Youngstown, O., 4; Pittsburg, 5, week.

Off to Egypt Co.: Washington, 5, week; Baltimore, 12, week; Toronto, 19, week; Williamsburg, 26, week.

Pete Baker (Mizpah: Findlay, O., 27; Sandusky, 28; Tiffin, 29; Mansfield, 30; Marion, 31; Bellefontaine, 1; Sidney, 2; Piqua, 3; Springfield, 4.

Private Secretary Co. (Collette's): Syracuse, 29, 30; Pauline Markham: Jersey City, N. J., 5, week.

Payments of Pilot Co.: Baltimore, 5, week; Washington, 12, week; Philadelphia, 22, week.

Power of Money Co.: Brooklyn, 5, week; Salem, N. J., 12; Bridgeton, 26; Petersburg, Pa., 27; Easton, 28, 29; Lebanon, 30; Petersburg, Va., 31, 1, 2; Richmond, 3, 4, 5; Lynchburg, 7, 8.

Pleasure's Way Co. (Silas Carey: Chicago, 5, week; Kalamazoo, Mich., 27; Muskegon, 28; Grand Haven, 29; Bay City, 30; E. Saginaw, 31.

Rose Eytinge: San Francisco, 12, two weeks; San Jose, 26, 27; Stockton, 28; Sacramento, Jan. 1, 2, 3; Merced 4; Modesto, 5; Fresno, 6; Visalia, 8, 9, 10.

Rhoda's Dairy Co.: Buffalo, 27, 28, 29; St. Catharines, Ont., 30; Belleville, 31; Brockville, 1; Ogdensburg, N. Y., 2; Ottawa, Ont., 3, 4; Montreal, 5, 6, week; Toronto, 19, week.

Rogers: Buffalo, 27, 28, 29; Rochester, 30, 31; Amsterdam, 1; Poughkeepsie, 2; Owego, 3; Wilkesbarre, Pa., Jan. 2.

Rice Surprise Co.: Philadelphia, 5, week; Cleveland, 12, week; Louisville, 19, week; Dayton, 26; Toledo, 27, 28.

Ryan: Rock Harbor, N. Y., 5, week; Detroit, 12, 13; Kalamazoo, Mich., 14; Coldwater, 15; Peoria, Ill., 16, 17; St. Louis, 19, week.

Rentfrow and Gaylor: Providence, 5, week; Concord, N. H., 12; Manchester, 13; Haverhill, Mass., 17; Dorchester, 18; Newport, R. I., 19; Bridgeport, Ct., 20; Plainfield, 21, two weeks.

Robert Mantell: Columbia, Tenn., 24.

Redmond-Barry Co.: Philadelphia, 5, week; Norristown, 12; Lancaster, 19; Reading, 20; Harrisburg, 21; York, 22; Wilmington, Del., 23; Baltimore, 24, week.

Rice's Surprise Party: Milwaukee, 12, 13, 14, week; Chicago, 19, week; Cincinnati, 26, week; Louisville, Jan. 2, week.

Rentfrow and Gaylor: Lebanon, Pa., 27; Cranberry, 28; Easton, 29; Jackson, N. J., 30.

Rumsey Kay Co.: Chicago, 5, week; Grand Rapids, Mich., 12, 13; Jackson, 14, 15; London, Ont., 19, 20; Hamilton, Ont., 21, 22; Detroit, 23 to Jan. 2; Chicago, 3, week.

Romany Rye Co.: E. Augusta, Ga., 27; Savannah, 28, 29; Macon, 30, 31; Montgomery, 1, 2, 3; Birmingham, 5, 6, 7; Memphis, 9, 10, 11.

Henry T. Chamberlain: Pittsburg, 5, week; Johnstown, Pa., 12.

Henry Greene Co.: Erie, Pa., 27; Fort Wayne, Ind., 28, 29; Racine, Wis., 30; Fond du Lac, 31; Oshkosh, 1, 2; Milwaukee, 3, 4, 5, 6, 7; Chicago, 12, week; Cincinnati, 19, week.

Hayes's Hearts of Oak: Philadelphia, 5, week; Trenton, N. J., 12; Orange, 13; Paterson, 14; Rondout, N. Y., 15; Yonkers, 16; Poughkeepsie, 17; Roxbury, Ct., 19; New Britain, 20; New Haven, 21, 22, 23; N. Y. City, 26, week.

Hoe Amusement Co.: Fall River, Mass., 27; Providence, 28; New Bedford, 29; Lowell, 30, 31; Lawrence, 1; Manchester, N. H., 2; Poughkeepsie, 3; Lynn, 26.

Hoyt's Holiness Co.: Savannah, Ga., 27, 28; Augusta, 29, 30; Columbia, 1, 2; Charleston, 3, 4, 5; Wilmington, 6, 7; Florence, 8; Columbia, 9, 10; Raleigh, 11, 12; Petersburg, 13, week; Washington, 19, week; Philadelphia, 26, week; N. Y. City, Jan. 2, 16 weeks.

H. R. Jacobs: Chicago, 5, week; Madison, Wis., 12.

Jessie Tong, 27, 28; Syracuse, 29; Brooklyn, 30, week; Louisville, 31, week; Chicago, Jan. 7, week; St. Louis, 21, week.

Jacobs and Bailey: Madison, Wis., 27; Elgin, 28; Cincinnati, 29, week.

Janauschek: Cleveland, 5, week; Chicago, 12, two weeks; Madison, Wis., 26.

James O'Neil: Cherry Grove, Neosia, 27, 28; Marion, 29; Bellefontaine, 30; Kenton, 31; Upper Sandusky, 1; Bucyrus, 2; Tiffin, 3; Fostoria, 4; Findlay, 5.

John T. Raymond: New Haven, 26, 27; N. Y. City, 28, week.

John A. Stevens: Williamsburg, 5, week.

J. Z. Little's World Co.: Mt. Holly, N. J., 27; Pemberton, 28, 29; Lewisburg, Va., 30, 31; Petersburg, 1, 2; Richmond, 3, 4, 5; Williamsport, Pa., 7.

James Jefferson: Washington, 5, week—close.

Jacobs Kendall (Sargent: Chicago, 5, week; Jackson, Mich., 12; Toledo, 19, week; Indianapolis, 26, 27, 28; Rochester, 29, 30.

Katie Putnam: Fort Worth, Tex., 27, 28; Weatherford, 29; Dallas, 30; Waco, 31, 1; Corsicana, 2.

Katie Carroll: Binghamton, N. Y., 27; Williamsport, Pa., 28; Scranton, 29; Hudson, 30, 31; Gilbert, 1; Honesdale, 2; Port Jervis, 3; Goshen, 4; Tuxedo, 5; Adrian, Mich., 12; Coldwater, 13; Chicago, 19, week.

Knickerbocker Excelsior: Rochester, 28, 29, 30.

Kendall's Dramatic Co.: Merced, Cal., 15, week.

Kittie Rhoades: Charleston, S. C., 27; Atlanta, 28, 29; Augusta, Ga., 30, 31.

Knight's Absolute Zero Wonders: New Orleans, 5, two weeks.

Knight's Supers: Wilmington, Del., 27, 28.

Lotharian Burlesque: Baltimore, Dec. 5, week; Washington, 12, week; Philadelphia, 19, two weeks; N. Y. City, Jan. 2, six weeks.

Lights o' London (Eastern: Rochester, 27 to 29; Batavia, 30; Lockport, 31, 1; Buffalo, 2, 3, 4, 5; Dunkirk, 6, 7; Olean, 8, 9; Bradford, 10, 11, 12.

Lights o' London (Western: Jackson, Mich., 27, 28; Fort Wayne, Ind., 29, 30.

Lyndon Co.: N. Y. City, Dec. 1, two weeks; Philadelphia, 15, week.

Lizzie May Ulmer: Chicago, 5, week; Milwaukee, 12 to 15; Keokuk, Ia., 19.

Lizzie Evans: Lacrosse, Wis., 27; McGregor, Ia., 28; Dubuque, 29; Mason City, 30; Oskaloosa, 31; Marshalltown, 1; Fort Dodge, 2; Le Mars, 3; Sioux City, 4, 5; Omaha, 6, 7, 8; Atchison, Kan., 9; Kansas City, 10, 11, 12; Leavenworth, Kan., 13, 14, 15; St. Joe, 16, Jan. 2; Platt

TELEGRAPHIC NEWS.

A Stranded Company.

(BY TELEGRAPH TO THE MIRROR.)

SAVANNAH, Dec. 10.—The members of Lillie Grant's company, that opened here on Monday, are still with us. They are waiting a call from New York to go to Pittsburg to fill dates. Young Taylor arrived yesterday. Pauline Dubois is threatening suits against the R. and G. Telegraph Company for divulging private message. She had asked Taylor not to tell Miss Grant had gone to New York and left them on the bank. To-day gave the estoppel to Louisville Courier-Journal, and the Times have copied it. Miss Pauline would smile. Miss Grant is expected to join the company at Pittsburg and fill dates. Salaries are not paid up, but soon be met.

Miss's Surprise Party, in Battle of Ink, opened Monday night to big house.

Change in Management.

(BY TELEGRAPH TO THE MIRROR.)

RICHMOND, Va., Dec. 10.—W. H. Stubbs, who has been acting as private secretary to Madame W. T. Powell, owner of the Richmond Theatre, has, by her appointment, assumed the business management of the house.

The Entire Host Sat.

(BY TELEGRAPH TO THE MIRROR.)

FORT WAYNE, Ind., Dec. 10.—The Spitz-Bolossy company is stranded here. The leader failed to come to time, and the company came to grief. The members will have a matinee benefit on Thursday. It may enable them to reach their homes. Monte Cristo played on Monday night to an Ethel house.

Irate Ladies.

(BY TELEGRAPH TO THE MIRROR.)

CHARLESTON, Dec. 10.—Fannie Louise Buckingham and May Hill quarrelled in hooting and view of an Athens audience the other night. Pocomshaw hoodooed and prevented bodyguarding; but the row ended in the disbandment of the company. The company was under the management of one of the Baltimore Pests.

Annie Bartlett's Agent Dead.

(BY TELEGRAPH TO THE MIRROR.)

NEW ORLEANS, Dec. 10.—George Van Werver, late agent of Annie Bartlett, died here on Sunday of cerebro-spinal meningitis. His mother attended him in his last hours. David Bidwell and F. V. Hawley, manager for C. B. Bishop, are attending to the funeral arrangements.

The Kiralfys' Around the World began a six weeks' engagement at the St. Charles on Monday night. Large house. C. B. Bishop opened on Sunday night at the Academy to a good house. Same night Booth to opened at the Grand to a large audience.

Hub Happenings.

(BY TELEGRAPH TO THE MIRROR.)

BOSTON, Dec. 10.—Rigoletto was sung Monday night by the Milan Opera company at the Boston Theatre, to a moderate-sized house, that grew quite enthusiastic at times.

Edwin Booth began his last week to a crowded house, playing Bertuccio in The Fool's Revenge.

Gilbert Bath had a crowded house at the Park. Fantasma drew at the Globe. Dominick Murray had a large house at the Howard.

It is rumored here that Richard Stahl is to assume the leadership of the orchestra of the Fantasma company.

The Windsor gave Pinafore in the afternoon and The Mascotte in the evening to large houses.

Marie Jansen arrived from Europe Monday morning, and is domiciled at the Adams.

It is a singular coincidence that Rigoletto was given by the Milan Italian Opera company on the same night that The Fool's Revenge was presented by Edwin Booth at the Boston Museum.

Edwina Booth receives on Tuesdays. She gave a cockerole luncheon party to a party of friends on Saturday last.

It is expected that John Philip Sousa, the composer of Desiree, will conduct at its first presentation at the Bijou Theatre here Monday night.

The Sunky City.

(BY TELEGRAPH TO THE MIRROR.)

PITTSBURG, Dec. 10.—At the Opera House on Monday evening, Mankury and Overton's Wages of Sin was produced, for the first time in this city, before a very fair audience. Agnes Booth made the hit of the performance. The piece did not make any marked impression.

Henry T. Chanfrau, as Kit, opened a week's engagement at Library Hall to a good house. The man gives a very fair imitation of his lamented father. Minnie Floyd, a young actress of marked ability, attracted considerable attention.

The Ida Siddons company at the Academy had a crowded house at the opening performance.

Harry Kimber, J. B. Snow, Harry Hobson and Ed. Schlosser will go as delegates from here to the Grand Lodge of Elks, which meets in New York next Sunday evening.

John G. Magle, manager of the Huston company, is in town.

The Quaker City.

(BY TELEGRAPH TO THE MIRROR.)

PHILADELPHIA, Dec. 10.—Irving, Terry and the Lyceum company made their re[illegible] here, Monday evening, in The [illegible] of Venice. Mr. Irving's portraiture of the Jew is in no way changed, and his mannerisms are quite as pronounced as when we last saw him. Miss Terry continued the favorable impression already made. The scenic effects were admirable. Audiences there for large and suitable.

A Midnight Marriage was performed, for the first time in this city, at the Chestnut, and met with flattering success, the house being full. William Redmond wound the life of the piece. Mrs. Barry was well received.

Hearts of Oak, at the Walnut, drew a very fair house.

The National was crowded to the doors, with The Silver King to the fore. Jennings' Indian was applauded to the echo. A Rag Baby was viewed at the Arch by a good-sized audience. The Dagger Scarlet continues to prosper at Haverly's. Bartholomew's Equine Paradox drew fairly at the Arch Street Opera House.

The usual sudden loving interviews are being worked, the clothes he wears and Terry's pardon forming a prominent part of the matter.

Miscellaneous.

(BY TELEGRAPH TO THE MIRROR.)

BUFFALO, Dec. 10.—Monday's openings were very fair all around. The Hudsons, at the Court Street Theatre, had nearly a full house—rather crowded in the gallery. Bourcicault's guests at the Academy made a enthusiastic audience. At the Adelphi, where the Howard Athenæum company is playing, there were no vacant seats. Extra chairs were placed in the aisles. Rentel's audience at the Music Hall, last night, was large, brilliant and fashionable.

LOUISVILLE, Dec. 10.—Newton Beers, in Only a Woman's Heart, at Whallen's Theatre, opened on Sunday night to the largest house of the season.

London Gossip.

LONDON, Nov. 29.

One of the pleasantest sketches of actresses of late seen in the London journals is a delightful, though too brief one, which is going the literary rounds, of Mrs. Stirling, the Nurse of all nurses in Romeo and Juliet. To the young actress as to the aged one, this honest professional record is full of good cheer. By-the-way, Mrs. Stirling attended Mr. Wilson Barrett's professional matinee of Hamlet, on Wednesday, and was as much pleased with the performance as were any of the guests. The capacity of enjoying other people's acting is the sure sign of a true artist. This matinee was in reality what it aimed to be, a generous compliment to the dramatic profession, and not a penny was taken at the box-office. The humblest member of the profession was as welcome as the greatest star, and if they were for a ticket they received one with Wilson Barrett's compliments. This gentleman is the ideal of a Chesterfieldian actor. Scholarly, polite, gentle, he is all of these to a degree seldom exemplified. I regret some of the attacks made upon Mr. Barrett as cruel and false. Criticism should never descend to personal abuse. I am glad to know Mr. Irving is deeply attached to Mr. Barrett. Each artist holds his own place on the London stage, and there is no jealousy on either side. I have reason to know that Mr. Irving would do his utmost to help rather than mar Mr. Barrett's triumph in his own absence in America. Mr. Irving has a gentle nature, and no one can know him and fail to cherish for him a sincere friendship. Mr. Barrett is also gentle and earnest. It is quite impossible for me or for any one in London, knowing personally both gentlemen, to determine which one has a stronger hold, both personally and professionally. I make these remarks knowing that many ungenerous articles have been written of both stars as utterly uncalled for as they are unpleasant.

By the way, I never understood, until I heard Mr. Barrett's Hamlet, the full force of Hamlet's speech about the flute. "Will you play upon this pipe?" etc. As a generalization character musing, it now seems full of new beauties to my ears and heart. On the whole I regard Mr. Barrett's Hamlet as the most artistic performance I have ever seen of the part, and now I long for Mr. Irving's return to see his rendition of it. Of Barrett's costume I beg to quote a remark I heard a dural friend make lately anent Napoleon's tomb in Paris. The remark was an epigram. "Napoleon's tomb is gorgeous in its simplicity." I don't mean to connect my esteemed friend Barrett with tombs, but as Hamlet is a sombre creation at best and his costume in the same, I feel that Hamlet as Mr. Barrett garbs him "is gorgeous in his simplicity."

Dress leads me to Miss Ewerena Lawrence in Adrienne Lecouvreur at her recent matinee. In the last act she wore a magnificent white brocade with white lace draperies of diaphanous India muslin, and she looked like a picture stepped from its frame in the Royal Academy. Her acting was very excellent, and as she is young, beautiful and ambitious, I think she is an acquisition to important roles in the drama. Her support was capital, Kate Pattison, Phyllis Broughton, Mr. Beerbohm Tree, Mr. Elliot and Mr. Arthur Dacre aiding the young actress greatly by their greater experience. I enjoyed the matinee, and hope she will favor us again.

Among the audience I noticed Miss Fortescue, who is resting for two months. I trust she has banked her £10,000 and won't make "ducks and drakes" of it all at once. A prominent London journalist remarked, after the verdict: "Egad! she's better off with her £10,000 minus that cad of a Garnoyle, than with ten times the sum along with the aristocratic excrescence in the shape of a title." So say we all of us. She is now, saith Rumor, about to return to her old love, the portrait painter, whose heart all this time has "been true to Poll," so to speak.

Some other heart is true to Poll, or to Peter rather; for Miss Maude Branscombe, a beauty of the Fortescue style, denies she is going to be married, lately excessively reported. "What a pretty woman she is or the hundred a photographer, yet in private life she is petite and has a sad little face, but is not as pretty as on enlargement. I shall never forget when I first met her in Cannes a few years ago some days after she left England. She looked like a snowdrop, so delicate, and the cold climate nearly killed her with its severity. She was not prepared for it and was obliged to purchase warm wraps by the wholesale. It was about Christmas-time, and I half suspected she was homesick for "sunnie England."

The Christmas is under full preparatory way, and boxing night, the night after Christmas, the pantomime will begin its personality delightful way. Christmas day is not a theatre day in England. Theatres close, giving the actors a chance of Christmas feasting, and boxing night they all start afresh. The best pantomime this year, as usual, will probably be the one at Drury Lane for Mr. Harris is entitled to the laurel in getting up holiday pantomimes, and I shall go and tell you all about it.

I am able now to tell you a good story culled from the one hundred and forty pages of Lady Pollock's delight book, "Macready as I Knew Him," issued at this date by the Messrs. Ingram. It is full of good stories of the great Macready, but this one is, I think, the best. "On one occasion, when The Castle Spectre was about to be played, there was no Angelo forthcoming. 'I'll do it myself,' said the daring manager. 'But, sir, do you know the words?' 'No, I don't; but never mind—tell me the situation and I'll supply the dialogue.' 'Well, sir, Angelo has been unjustly imprisoned; he comes out from his dungeon weary and emaciated—' 'Enough! enough!' said the manager, and he went on and declaimed these words: 'Alas! worn with travel, faint with long confinement, cruelly imprisoned for sixteen years, and during that long and bitter period having tasted no food—' Loud and prolonged laughter, mingled with ironical cheering, was the answer of the audience to his speech." Some one suggests that dinners out come on these stage stories in preparation for prospective dinners.

This reminds me of a very funny experience of Labouchere, M. P. He lives in Pope's villa, and with his wife entertains charmingly. He determined at one time to give a dinner to six of the most noted dinner wits of London, anticipating an intellectually merry feast. There was Yates, Sala, Howard Paul, etc. The dinner came on. The guests were dumb. Cause why? Well, each feared the others would capture his clever stories, so each remained silent, wrapped in his professional pride. "And," said Madame to a friend of mine later on, "it was the most melancholy dinner we ever gave."

Howard Paul, by the way, is scoring success at the Olympic in a bright one-act skit preceding the play. At this house Manageress Annie Conover earns fame at present in a small part of Twins. Pardon my frequent references to this plucky woman. She deserves all good things said of her. At the London Congenial Club she is devoted a good fellow (of the club), and is invariably called "Queen Anne."

And of the "Congenial Club" you ask? Well, it is a club of men and women of brains, whether rich or poor, who meet once a week (Sunday evenings) at Madame Annie's house, in Bedford square. They all belong to "The Playgoers' Club," now a recognized London dramatic educational feature. They all take the NEW YORK MIRROR, getting it from the handsome Mr. Granville, called complimentarily "Earl Granville" (as he is one of the family, in point of fact), at the American Exchange, in the Strand. Please, Mr. Editor, don't, with absurd modesty, erase this fact. It is true, "'pon honor," as the boys say. The Playgoers' Club tell me that Despite the Devil, by Christie Murray, is to succeed Twins at the Olympic, which is Madame's theatre. She keeps on objecting to putting on a burlesque of Hamlet. But it is an open secret that Othello, the tragedy, not the burlesque, is soon to be done at the Olympic, with Madame Annie Conover as Emilia. When it comes off I will let you know "further particulars," as the extras put it.

A. W.

Amateur Notes.

Essie Martin, now studying under Max Maretzek, will next season make her professional debut on the operatic stage. She has a voice of great compass and flexibility, and will undoubtedly make a success.

On Dec. 30, the Merchant of Venice will be again acted by the Mimosa Society in Brooklyn.

West End will be produced by the Amateurs Dec. 19.

Dec. 16 is the date on which the Mimosa performance of The Honeymoon occurs. John H. Bird will play the leading role. W. A. Clark is cast for the Mock Duke.

Raymond J. Chatry is one of the officers and prime movers in the Mimosa.

Elsie Greeme will travel with the Nice and Warm company. It will be her debut on the professional stage.

Ella Green, of the League, may sign with the Private Tutor combination.

Alice C. Ferris is ambitious to become a professional actress. She has appeared as Juliet, Julie de Mortimer, and in other leading roles, but wishes to essay unimportant parts on the regular stage.

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